

**MAJOR AND MINOR.**

**Vienna.**—At the fourth German choral festival about 500 societies, with a membership of 12,000, will be represented. It is estimated that 9,000 singers will take part in the proceedings. Lodgings for 6,000 have already been engaged for twenty days, from August 11 to 31, by the committee in charge. A newspaper will be published in the interests of the festival. Its inaugural number will appear on May 1, and will be followed by nine others in fortnightly issues.

A report having been spread abroad by some persons, eager to avail themselves of any pretext to disparage Richard Wagner, that, notwithstanding his well-known philippic against the Jews, he was himself of Semitic descent, some enthusiastic Wagnerites set to work to examine all the records

of the churches at Leipsic and elsewhere which could throw light on the matter, and have now ascertained that Wagner himself, all his brothers and sisters, his parents and grandparents, were either baptized according to the Lutheran form or described themselves in the registers as being of that persuasion; and thus a controversy may be regarded as settled, which ought never to have been started.

**Balfe.**—The only son of Balfe, the Irish composer, is in great poverty and distress. Dr. Barnett, of Brixton, has interested himself in his behalf, and has started a subscription for the purpose of setting him up in business, he having a few useful inventions by which he could get his living.

**Genelli.**—of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

The Calenberg & Vaupel pianos possess marvelous tone, great and soul-stirring power, extreme delicacy of touch, a talking and singing quality, rivalling even the human voice in compass, depth and intonation, and a handsome and finished exterior. They are in upright, grand and square styles and are sold at moderate prices.—*Free Press*.

**Alboni.**—At a concert of American vocalists in Paris recently, Miss Sybil Sanderson was unable to sing, at the last moment, on account of indisposition. Mme. Alboni was in the audience, and the famous contralto volunteered to fill Miss Sanderson's place in the programme. She went on the stage and sang seated there. Although she is 64 years old, her voice is of marvelous sweetness and power. She was applauded to the echo, and the people were enthusiastic.

Quail on toast, at Milford's.

**MUSIC BOOKS**

PUBLISHED BY

**OLIVER DITSON CO.**

BOSTON, MASS.

**1890.****New and True Music Books.**

<i>Choice Sacred Solos</i> , 34 fine songs.....	\$1.00
<i>Choice Sacred Solos</i> , for Low Voice, 40 songs.....	1.00
<i>Song Classics</i> , Soprano and Tenor, 50 songs.....	1.00
<i>Song Classics</i> , Low Voice, 47 songs.....	1.00
<i>Classic Baritone and Bass Songs</i> .....	1.00
<i>Classic Tenor Songs</i> , 36 songs.....	1.00
<i>Choice Vocal Duets</i> , the very best.....	1.00
<i>Everest's Album of Songs</i> , good selections.....	1.00
<i>Maud V. White's Album</i> , tasteful songs.....	1.00
<i>Sullivan's Vocal Album</i> , a master's work.....	1.00
<i>Popular Song Collection</i> , 37 good songs.....	1.00
<i>Good Old Songs</i> we used to sing, 115 songs.....	1.00
<i>College Songs</i> , 150,000 sold.....	.50
<i>College Songs for Banjo; for Guitar; each</i> .....	1.00
<i>Rhymes and Tunes; Osgood</i> . Sweet home music.....	1.00

**INSTRUMENTAL.**

<i>Piano Classics</i> , Vol. 1, 44 pieces.....	\$1.00
<i>Piano Classics</i> , Vol. 2, 31 pieces.....	1.00
<i>Classical Pianist</i> , 42 pieces.....	1.00
<i>Popular Piano Collection</i> , 27 pieces.....	1.00
<i>Popular Dance Music Collection</i> ,.....	1.00
<i>Young People's Classics</i> , 52 easy pieces.....	1.00

The above are all superior books.  
Any book mailed for retail price.

**PERFECT MUSIC BOOKS**

for CHOIRS, for CLASSES, for CONVENTIONS, are perhaps impossible—but DITSÖN & CO.'S matchless books are just on the line.

**Emerson's Easy Anthems**, (80 cts., \$7.20 per dozen), are 49 in number—quite new—give about one for each Sunday in the year, and are full of grace and beauty.

**Song Harmony**, (60 cts., \$6 per dozen) by L. O. Emerson, is a new and very "perfect" book for SINGING CLASSES, perhaps the best of a long series of books by the same author.

**The Graded Singing School**, (50 cts., \$4.50 per dozen), by D. F. Hodges, is a sensible, practical method, by a very sensible, practical teacher, and is fully furnished with good material for successful work.

**Jehovah's Praise**, (\$1. or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glees, Part-Songs, and a multitude of melodious exercises for classes.

**Temple Chimes**, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

**Praise in Song**, (40 cts., \$4.20 per dozen) by L. O. and E. U. Emerson, is a new Sunday School and Praise book, full of uncommonly good music and hymns. A very "perfect" book for vestry singing.

Any book mailed for retail price.

**NEW MUSIC BOOKS.**

**Classic Four-Hand Collection** (\$1.) Nineteen superior Duets for Piano, by Godard, Bohm, Hofmann, Brahms and other first-class composers.

**Young Players' Popular Collection**, (\$1.) Fifty-one of the very best and very easiest pieces for beginners, filling 143 pages. Heartily commended to Piano Teachers as the first book of pieces (or recreations) to use.

**Whitney's Organ Album** (\$2.) Thirty-three good pieces for Manual and Pedal, by 20 good composers.

**Operatic Piano Collection** (\$1.) Nineteen of the best operas are represented, and their melodies form the themes for as many pieces, by the best modern composers, furnishing the very best entertainment for the lovers of favorite operatic airs.

**Choice Sacred Solos** for Soprano, Mezzo Soprano or Tenor (\$1.) Thirty-five of the most lovely sacred songs, suitable for solos in church or for enjoyment at home.

**Piano Classics**, Vol. 2 (\$1.) Contains 31 pieces of medium difficulty, and of the best quality.

**Popular Dance Music Collection** (\$1.) Is as bright and merry as a book can be, and is quite full of the best new Dance Music.

Any book mailed promptly for retail price.

**OLIVER DITSON COMPANY**, Boston.

ESTABLISHED 1852.

# THE SMITH American Organ and Piano Co.

MANUFACTURERS OF

**PIANOS**  
AND  
**ORGANS.**

Our Instruments have a world-wide reputation, and are second to none in Tone, Touch, Workmanship or Design. An absolute warranty with every instrument.

Catalogues and prices on application.

The Smith American Organ and Piano Co.

BOSTON, MASS., or KANSAS CITY, MO.

**\$5.00. EQUITABLE BUILDING, \$5.00.**

6TH AND LOCUST STS.

**FIVE DOLLARS**

Per Year for a Box in the

**SAFE DEPOSIT CO.**

GEO. D. CAPEN, Pres.

EDW. A. SMITH, Supt. PASCHALL CARR, Treas.

**MO. SAFE DEPOSIT CO.**  
**\$5.00. \$5.00.**

Open from 9.00 A. M. to 4.30 P. M.

**MAJOR AND MINOR.**

"The Teachers' Help and Students' Guide," for music teachers and students; by E. M. Sefton, 360 Second Avenue, Cedar Rapids, Iowa. Price, \$1.00.

This book makes work easy for the teacher—the young especially—and the study of music clear and attractive for the pupil. It is truly a new departure, and is a step in advance of anything published as a means of interesting the pupil and aiding the teacher. It indicates what, when and how much, should be studied in theory, technic and the piece, with their various sub-divisions. It gives young teachers confidence, and systematizes the work of the student. It is highly spoken of by Dr. William Mason and Fannie Bloomfield Zeisler.

Go to Milford's for a Hot Oyster Loaf.

**Cary.**—Annie Louise Cary (Mrs. Raymond) lives in New York, where she is greatly interested in all charitable work. She sang in a Brooklyn chorus not long ago, but says she has not the courage to appear as a soloist.

**Madame Fanny Raymond Ritter** has just published a charming volume of English poetry, entitled "Songs and Ballads." It is a book full of brilliant or tender beauty of feeling and melody accordant with each mood. Mrs. Raymond Ritter's mind is as sensitive as an Aeolian harp, and every waft of thought or emotion, is answered by a strain of music that has something of magic in its tone. There is not a page in the book that does not show a distinctly poetical quality, and among the books of verse of the year it has a unique character, and a lasting charm. Published by F. W. Christern, 254 Fifth Avenue, New York. Price, \$1.00.

**Moszkowski.**—Moritz Moszkowski has composed a prelude and fugue for orchestra and organ, which Herr Lessmann describes as the most important work yet produced by the author. It was performed at a Berlin Philharmonic concert recently, and received with great favor.

**A Disgraceful Scene** occurred in Deutsche Theatre, the most important in Berlin. During the first performance of "King Midas" the well-known critic, Conrad Alberti, hissed, whereupon a leading banker, Meyer by name, rose up indignantly and shouted: "That's always the way. These black-mailers will hiss on the first night." A fight ensued between the banker and critic. Fists and sticks were freely used. Meyer's eyes were blackened and the blood flowed from Alberti's nose. The play was stopped and the combatants were arrested.

ESTABLISHED 1857.

# STECK

GREAT POWER,  
EVENNESS OF SCALE,  
RICH SINGING QUALITIES,  
WELL-BALANCED TONE,  
and ABSOLUTE DURABILITY.

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:  
**WAGNER.**—"Everywhere acknowledged to be excellent."  
**LISZT.**—"They give the liveliest satisfaction."  
**ESSIOPFF.**—"The very best piano made."  
**WILHELMJ.**—"Rank far above all possible competition."  
**LUCCA.**—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,  
**GEO. STECK & CO.**  
Warerooms: - STECK HALL,  
II East 14th Street, NEW YORK.

# PIANOS.

Truly the Housekeeper's Favorite.

**Genuine Leb-Kuchen,**  
**Sliced Home-made Fruit Cake,**  
**Madeira Wafers,**  
**Peoples Mixed,**  
**Jersey Biscuits,**  
**Hand-made French Macaroons.**

As an accompaniment to oysters the following crackers have no superior:

**Celebrated Faust Oyster Crackers,**  
**Lynnhaven Oyster Crackers.**

Ask your Grocer for these goods and insist on them; take no others. And always ask for the Lily Brand of Crackers.

**MANEWAL-LANGE CRACKER CO.**

# ADAMANT

## Wall Plaster.

THE BEST WALL PLASTER MADE.

Note the following among many of St. Louis finest buildings and residences plastered with this superior article:

Tony Faust's Restaurant.	New Building.	St. Louis.
Nugent's,	Broadw'y & Washington ave.	New Buil'g,
Chas. Kunkel's new residence,	3828 Pine street,	"
Gay Building,	Fourth st. & Clark ave.	New Building,
Meyer Bros. Drug Co.,	Clark ave. and Broadway,	"
New Building,	"	"
Chas. W. Scudder,	Vandeventer Place.	New residence,
Henry J. Meyer,	Russell & Grand aves.	" "
Dr. Gregory.	New Residence,	" "
Mr. Lippincott.	New Residence.	" "
Leo Nagel.	New Residenee.	" "
E. J. Shaal,	Cora Place.	New Residence,
M. & O. Depot,	"	" "
Missouri Pacific Hospital,	"	" "
School of the Holy Name,	Grand ave.	" "
Depot, Shrewsbury Park	"	" "

For further particulars, address

St. Louis Adamant Plaster Co.,  
Room K, Turner Building, ST. LOUIS, MO.



Factory, East 136th St. and Southern Boulevard, New York.

# SCHARR BROS.,

Fine Stationery, Artists' Materials, Wedding  
and Visiting Cards.

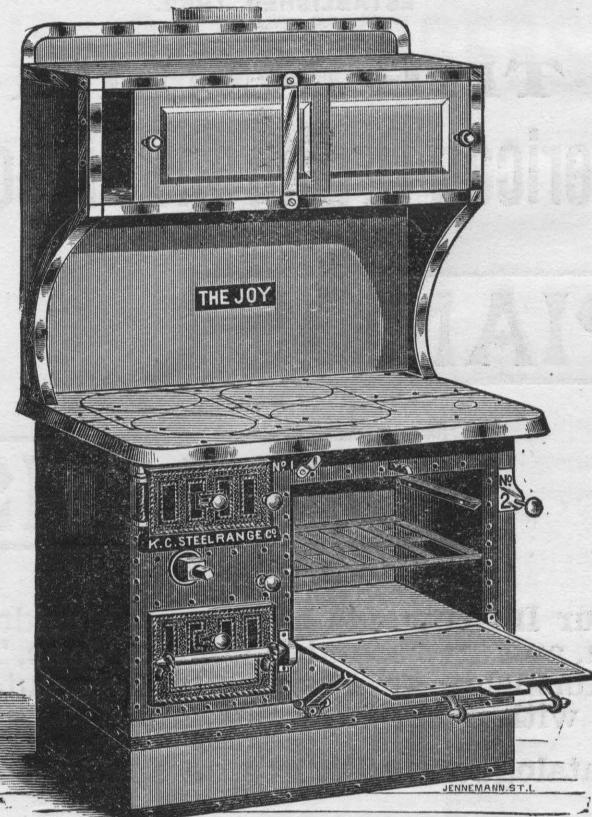
S. W. Cor. 10th and Olive Sts., ST. LOUIS.

# C. A. ZOEBISCH & SONS,

Importers of and Wholesale Dealers in  
**MUSICAL INSTRUMENTS, STRINGS, &c.**

Depot of C. F. MARTIN & CO'S Celebrated GUITARS,  
"BOEHM" GENUINE "MEYER" & "ALBRECHT" FLUTES and PICCOLOS.  
No. 46 Maiden Lane, NEW YORK.  
All the newest styles of BRASS and GERMAN  
SILVER Instruments constantly on  
hand or made to order.

# THE JOY STEEL RANGE.



THE JOY STEEL RANGE manufactured.

ST. LOUIS STEEL RANGE CO., 1813 Franklin Ave., St. Louis, Mo.

The Joy is equipped for any desired purpose  
and to fill all positions.  
Call and examine or send for Illustrated Catalogue.

## EUGENE D'ALBERT.

Another Letter Stating Why Teachers and Pupils Should Use No Other than Kunkel's Royal Edition.

The great world-renowned artist and successor of Liszt, Eugene D'Albert, writes as follows of Kunkel's Royal Edition:

MR. CHARLES KUNKEL:

*Most Esteemed Sir*—My best thanks for your kindness in sending me your editions. They have pleased and interested me very highly and I endorse with pleasure the deservedly favorable verdict of Mr. Moritz Rosenthal.

Clear notation and print, excellent marginal annotation, and most careful fingering are the special virtues of your editions.

With best greetings,

Your devoted

St. Louis, April 26th, 1890.

EUGENE D'ALBERT.

From the great pianist, Moritz Rosenthal:

MESSRS. KUNKEL BROTHERS:

*Most Esteemed Sirs*—Allow me to express to you my extraordinary pleasure at having the opportunity of discovering, in the far West, an edition of Liszt's and Chopin's compositions that can boldly be placed at the side of the *very best editions of Europe*.

The musical phrasing, the fingering, founded on the principles of modern virtuoship, as well as the scrupulous attention paid to apparently unimportant details, lend a helping hand to the conscientious study of the young artist.

Accept my hearty recognition as well as the assurance of my highest esteem.

Yours devotedly,

MORITZ ROSENTHAL.

## THE MUSICAL DECANTER.

The following incident, says the *Pottery Gazette*, of Lon Lon, written by a gentleman recently, is very quaintly given. He says: "I never felt so much ashamed in all my life as I did yesterday afternoon. I called on a friend, and was obliged to wait for him for some time. There was a decanter and a wine glass on his table, and, without thinking of the matter, I proceeded to help myself. Well, the confounded bottle was one of those April fool affairs that have a music box concealed inside. The machinery of the box is so arranged that when it is tilted something or other slips its mooring, and sets a popular melody going. That's just what happened to me. I replaced the bottle on the table, while 'Sweet Violets' was trundled through the atmosphere with diabolical distinctness. Of course my host came in at that minute, and the smile that came over his countenance was scarcely perceptible, yet exceedingly cutting. Really, there was nothing wrong in my taking a glass of wine, considering my familiar footing at the house; but it was very awkward, very."

## PASSION PLAY.

The chief rehearsal for the Passion Play at Ober-Ammergau, will take place on May 18th, and the opening performance on May 26th. Performances will be given through June, July, August and September. Improvements have been made in the stage and in the scenery since the last production, while the story that speculators had bought up the tickets for the performances is denied by the authorities of the town. A curious arrangement makes available for visitors a number of beds exactly the same as the number of seats in the theatre. Each householder is entitled to as many seats as he has beds. The tariff of charges, posted at each house, is as follows: "Beds from 75 cents to \$1.25, according to the accommodation; and board, including beds, not to exceed at the best houses from \$2.50 to \$8 per day." This mingling of business and solemn tragedy is noteworthy.

## COMICAL CHORDS.

He—"Dearest, if I had known this tunnel was so long, I'd have given you a jolly hug."

She—"Didn't you? Why, somebody did."

Penelope—"Isn't it detestable to hear a man keep time to the music with his feet?"

Jack—"Oh, the music probably appeals to his sole."

"How did you enjoy the opera last night, Miss Chatter?"

"Why, did you see me?"

"No—I only heard you."

Collector—"When are you going to pay this bill? I can't be coming here every day in the week."

Debtor—"Well, what day could you come on, conveniently?"

"I could call on Saturday."

"All right; from now on, I shall expect you every Saturday."

"I wish to say to the congregation," said the minister, "that the pulpit is not responsible for the error of the printer on the tickets for the concert in the Sunday-school room. The concert is for the benefit of the Arch Fund, not the Arch Fiend. We will now sing hymn six: 'To err is human, to forgive divine.'"

Thump-rattity-bang went the piano. "What are you trying to play, Jane?" called out her father from the next room. "It's an exercise from my new instruction book, 'First steps in music,'" she answered. "Well, I knew you were playing with your feet," he said, grimly; "but don't step so heavy on the keys; it disturbs my thoughts."

A horse belonging to an Oneida County farmer exhibits a great fondness for music. The farmer's daughter has an organ, and if the horse is permitted, it will leave the barn or lot and go to the house, where it will stand by the window as long as she plays. So much does it appear to love music that the ringing of a car bell will cause it to stop and hold its head as if pleased, and when sleigh bells are attached to its harness it will exhibit the most extravagant symptoms of delight and satisfaction.

## WARNING!

We hereby warn our patrons, and all interested, against a certain Mrs. Smith, who has been defrauding the public by representing herself as agent for *Kunkel's Musical Review*. We have no such agent. Her last victims were in Missouri.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 43. We recognize no other.

THE PUBLISHERS.

## WHO INVENTED THE PIANO.

At this day there are savage tribes that use a species of bow with a tuning peg. In playing it they hold it in their teeth, and while the twanging is done with the right hand the left is slipped along the string to vary the tones. The bow gave way to the primitive bow-shaped harp. Looking at modern instruments you will see that many of them retain their bow shape, as, for instance, the violin, the guitar and mandolin. Later comes the psaltery of the Bible. We are told that Pythagoras, who lived in the sixth century B. C. was the first to measure a vibrating string stretched between bridges on a resonance box and by shifting the bridges he was enabled to determine the interval of the Greek octave scale. This was termed a manochord, and it is said to have been used by Guido d'Arezzo, the famous monk, who is credited with being the founder of our musical system and the inventor of the solfa syllables.

The clavichord which soon appeared was the favorite instrument of Sebastian Bach; indeed was preferred by him to the piano forte made later. The spinet, invented by a Venetian named Spinetti, superseded the clavichord. The virginal was also invented by Spinetti, and was the favorite instrument of Queen Elizabeth, and during her reign quite a number of eminent musicians, such as Byrd, Bull and Gibbons produced original compositions for this instrument. The character of the music of the sixteenth and seventeenth Centuries is especially religious. Nearly all the compositors were organists, as the organ had already reached a high degree of mechanical perfection. Handel, Haydn, Mozart played on clavichords and harpsichords. There is no doubt as to who was the inventor of the piano. That honor is claimed for Shroder, of Dresden, and Cristofori, of Florence. There is nothing in art that has had such a large share in civilization, or has influenced the progress of music, more than the piano. Muzio Clementi, who was born in Rome, and went to England when only 15 was styled the father of the piano forte, and he is said to have been the first who composed original music for this instrument. Hadyn, Mozart and Beethoven successfully developed the sonata form and brought it to its high state of perfection. The most perfect combination of pianist and organist was Mendelssohn. Mendelssohn was a master of form. His compositions were unsurpassed for originality, finish, grace, refinement and delicacy.

## WAGNER'S ANNIVERSARY.

The Venice correspondent of the "Corriere di Napoli," remarks on the fact that twenty years ago, no one in Italy would have thought it possible that the anniversary of Wagner's death would be commemorated in that country, as it has been lately with special performances of his works. The writer recalls Wagner's stay in Venice in the Ventilamia Palace, in 1883, and adds interesting particulars of Wagner's last sojourn there. Enjoying perfect tranquility, and draped in his blue or black or scarlet academical robes, and with the historic painters cap on his head, Wagner paced the sumptuous halls of the red palace, and then it was he began to compose though he never finished, "Die Buser," or an Indian legend. In that winter Wagner was present at the last musical festival he ever attended, a performance of one of his youthful overtures in honor of his wife's birthday, given in the hall of the Marcello Lyceum, with a hundred instruments, Wagner leading and Cosima the only listener. On February 13, when the sun shone on the Grand Canal with something of the pressure of spring, Wagner, who felt but disinclined to work, had ordered his gondolier to prepare the gondola for a row, but without its cover, for he wished to enjoy to the full the sunshine and the blue sky. It was while waiting at the window of the palace and listening to the gondolier singing below, as he dusted the cushions and tidied the boat, that Wagner was taken with an oppression at the heart and lay down on an antique old divan. Very soon he seemed to sleep placidly. About an hour later Dr. Kepler, who had been hastily sent for, arrived and pronounced the master dead.

## MAJOR AND MINOR.

Patti.—When the Diva feels a cold may come to her, however trifling, the opera is postponed to suit her views.

The departure of Signor Tamagno for Europe last Saturday was signalized by a fusillade of attacks on his personal peculiarities, in the daily press. Among the things said against the tenor were the following: That he is as mean a money-saver as he is a great singer, and that he values a penny as much as he does his famous C in alt. Though receiving \$2,500 night for singing, he permitted his brother to sing in the chorus for \$50 per month. That all the small clothes of his wardrobe, such as handkerchiefs and hose, were washed by himself, to save expense. That he quarreled with his landlord about seven dollars, the cost of a room for Tamagno *frere*, and only consented to pay it on threat of being prosecuted under the innkeeper's act. That although the steamer did not sail until Saturday morning, Tamagno had his luggage taken on board on Friday, and went on board himself to save the hotel bill, staying there until it was time to go to the Metropolitan Opera House to sing, and returning after the performance. Tamagno sailed in the cabin, but his brother, who received nothing but his meals and a servant's room for acting as his valet, went in the steerage.

Dr. F. L. Ritter, in speaking of the success of Wagner's music, says:

"Here in America, and especially by most of the leading musicians in New York and Boston, the music of the future was opposed with the same insane vigor and illogical reasoning as in Europe. The fight was carried on here in a most ridiculous manner. People who never had heard a note of Wagner's music, had never witnessed the performance of a Wagner music drama, had never taken the trouble—provided they had the necessary practical knowledge to do so—to study the score of any of Wagner's published works were loud in their denunciations of this 'corrupter of classical taste,' and had the barefaced impudence to rush into print to condemn the 'music of the future.'

"All they knew about Wagner's art was the more or less savage, injurious criticisms sent forth by the bitter opponents of the author of 'Tannhäuser,' and 'Lohengrin,' and yet each time a Wagner fragment was given here their countenances sank, they rested dumbfounded in the presence of so much beauty of a novel, original character; but trusting not their own ears, they generally concluded to wait for the verdict of the 'press,' which was expected to reflect the impressions of such performances, and which had, as a rule, then nothing better to do than to publish inane fun regarding the theories of the exiled musician; from that quarter the doubters had then very little elucidation to gain regarding the 'to be or not to be' of Wagner musico-dramatic art."

## CITY NOTES.

C. Philip Boeshenz has charge of the organ at the West End Christian Church.

Clarence Eddy exhibited a new three-manual organ in the Pilgrim Congregational Church.

Minette Uymayer, a pupil of Victor Ehling, played "Polacca," Weber-Liszt, at the Liederkranz Concert.

The Henry F. Miller piano was used at the Andres and Doerner, and Emil Zoch recitals, at Memorial Hall.

Try the Imperial Champagne. It's bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

Herman Emil Zoch, a young pianist from Minneapolis, gave a recital at Memorial Hall on the 2d ult. He created a most favorable impression.

St. Peter's Episcopal Church sang Gounod's beautiful anthem, "O Come Near to the Cross," under the direction of Geo. Jarvis, organist, on Passion Sunday.

Althea, a romantic comic opera in three acts, the libretto by William Coroline and John J. Flynn, and music by R. S. Poppen, will be put on the stage in San Francisco.

A Grand Concert was given at the St. Charles Grand Opera House on the 25th ult. by the popular violinist, Miss Agnes Gray, assisted by Mrs. Mayo-Rhodes, soprano; Miss Connolly, elocutionist; Mr. Porteous, basso; Mr. Kieselhorst, flute, and Mr. Halter, pianist. The concert was highly successful, artistically and financially.

The Andres and Doerner ensemble concerts at Memorial Hall were a highly artistic success. Mrs. Mayo-Rhodes, soprano, and Mr. Aug. Halter, accompanist, assisted in the programme. The reputation of Messrs. Andres and Doerner extends over the entire country, and their success here assures them a hearty welcome whenever they return.

Miss Nellie Strong gave a piano recital at her music-rooms, 603 N. Jefferson Avenue, on the 8th ult.; she was assisted by Mr. Charles Humphrey, tenor. Among the numbers rendered were: "Gavotte," B minor, Bach-Saint-Saëns; "Minuet," Op. 14, No. 1, Paderewski; "Spanish Serenade," Zaremski; "Thy Magic Song," tenor solo, Meyer-Helmund; "Slumber Song," Weber-Liszt; "Rhapsodie No. 12," Liszt—all of Kunkel's Royal Edition.

The United Choirs of the German M. E. Church, under the direction of Mr. George Enzinger, gave a concert for the benefit of the City Missionary Society, at Niedringhouse Memorial Hall. The programme included "In Old Madrid" solo piano solo by Trotter—Miss Addie Hansman; "Merry Wives of Windsor," piano duet by Claude Melnotte—Misses Carrie and Julia Vollmar; "Andante and Valse," trio for two violins and piano, by Duncia—Messrs. Albert Hansman, William Goerlich and Mrs. C. W. Holtkamp. Much credit is due the excellent work of Mr. George Enzinger and the Misses Carrie and Julia Vollmar.

A concert was given by the violin and piano pupils of Mr. Louis Retter, assisted by the vocal pupils of Miss Charlotte H. Hax-Rosatti, at Memorial Hall. The programme was very good and the pupils, one and all, acquitted themselves in the most satisfactory manner. The vocal pupils of Miss Hax-Rosatti, who kindly assisted Mr. Retter, reflected high credit upon the excellent method of that lady. They have reasons to be proud of their teacher. Miss Hax-Rosatti has been quite successful, not alone in St. Louis, but also in Europe, where she taught for years, and where she trained many concert singers of repute; she was prima donna for many of the royal operas in Germany and St. Petersburg. Mr. Louis Retter is a teacher and musician of ability, and his violin and piano pupils developed a careful and most grateful training.

A pupil of Sev. Rob. Sauter, the well-known violinist writes as follows, from Dresden:

"Dear Teacher.—As a pupil of yours, I feel it my duty to write you how I am getting along. So far, I have enjoyed myself very much."

Our voyage on the sea was very pleasant. The first city we saw was Amsterdam. This city is built on bridges to the number of three hundred. From Holland we went to England, from England to Holland again, and then to Germany. We saw the Rhine and its beautiful scenery. We are now in Dresden. I have begun violin lessons here, and am glad to say the teacher, whose name is Ehrling, teaches the same way as you. Everything which I told him you showed me he approves of, and I am certain that a better teacher than yourself is hard to find in Germany, as this teacher has been recommended as the best to my father. \* \* \* \*

I have seen quite a number of operas here. I go, mostly, once a week. It is just grand, as they have the scenery especially made for the different operas. I take lessons twice a week, and practice the most of the morning. Dresden is a very attractive city, you need only walk about half a mile and you see beautiful scenery, which you can never behold in St. Louis."

## RAPIDITY OF MOVEMENTS.

Science says a pianist, in playing a presto of Mendelssohn, played 5,595 notes in four minutes and three seconds. The striking of each of these notes, it has been estimated, involved two movements of the finger, and possibly more. Again, the movements of the wrists, elbows and arms can scarcely be less than one movement for each note. As twenty-four notes were played each second, and each involves three movements, we would have seventy-two voluntary movements per second. Again, the place, the force, the time and the duration of each of these movements was controlled. All these motor reactions were conditioned upon a knowledge of the position of each finger of each hand before it was moved, while moving it, as well as of the auditory effect in force and pitch, all of which involves at least equally rapid sensory transmissions. If we add to this the work of the memory in placing the notes in their proper position, as well as the fact that the performer at the same time participates in the emotions the selection describes, and feels the strength and weaknesses of the performance, we arrive at a truly bewildering network of afferent and efferent impulses, coursing along at inconceivably rapid rates. Such estimates show, too, that we are capable of doing many things at once. The mind is not a unit, but is composed of higher and lower centers, the available fund of attention being distributable among them.

Mrs. Shoddy—"I have just had a letter from my daughter. She is buying her trousseau in Europe."

Mrs. Snide—"Oh, that's nothing; my daughter is going to buy her husband in Europe."

**MAJOR AND MINOR.**

In a circular issued by Mr. Nennstiel, that gentleman speaks for his successor a continuance of the liberal patronage hitherto bestowed upon himself. "Mr. Whittaker," says Mr. Nennstiel, "has been in my employ for the past thirteen years, and is thoroughly familiar with the various branches of the business. I can confidently recommend him to my friends and the public, and feel assured that those who give him their patronage will receive the best of treatment at his hands."

In the matter of salaries paid by the congregations of Chicago churches to their organists, the figures range all the way from \$200 to \$2,000 a year. Clarence Eddy, for instance, receives a salary of \$2,000 from the First Presbyterian Church

—the highest paid in Chicago—while Harrison M. Wild comes next with \$1,200 from the Unity Church congregation. Louis Falk receives \$1,000 from Union Park Church, and C. A. Havens the same amount from the Second Presbyterian Church. The average salary, however, paid to good organists is below \$600 per year.

If the following story is true, our Wagnerites would, no doubt, be highly pleased to have Dr. von Bülow conduct the "Master's" work at our Metropolitan. It seems that the redoubtable doctor conducted at a recent Philharmonic concert the programme of which contained Haydn's Symphony in E-flat major; the first movement had been played when a gentleman in the front row hastily got up to leave the concert-room which was completely filled. The second movement the wonderful Adagio, had commenced, when, suddenly, the same

gentleman was seen making his way to the front row, in order to fetch his gloves, which he had left on his seat; hardly had Dr. von Bülow perceived this, when down came his baton like a thunderbolt, and the whole orchestra came to a standstill; the Doctor looked at the intruder furiously, and waited patiently until he had left the room, after having received from the audience a sound hissing. The Doctor is greatly praised by all right-minded people for the tact and courage he displayed in the affair.—N. Y. Ex.

It is a matter of wisdom to see Genelli's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

# BOLLMAN BROS. CO.

—WESTERN REPRESENTATIVES OF—

STEINWAY & SON'S

Gabler & Bro.

Lindeman & Sons

J. & C. Fischer

Pianos,

FARRAND & VOTEY

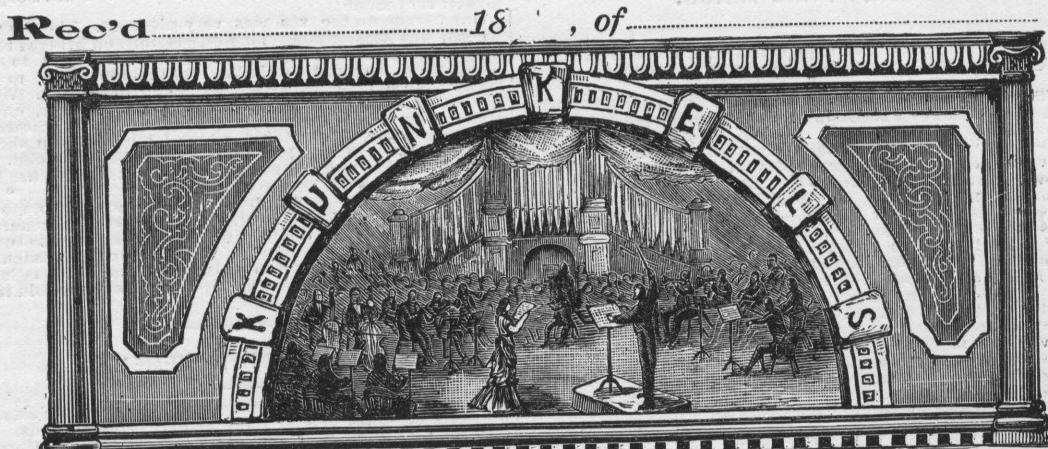
# ORGANS.

WAREROOMS:

BOLLMAN'S HALL, S. W. Corner 11th and Olive Streets.

BRANCHES:

NEW YORK, and 613 Main St., Kansas City, Mo.



This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

## SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

## Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

This notice applies to such as are strangers to you. Where you know the party soliciting to be positively reliable, the receipt, of course, is not necessary.

# MUSICAL REVIEW

KUNKEL'S REVIEW

MAY, 1890.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

VOL. 13—No. 5.

## TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers,	\$3.00
Single Number,	1.00

This includes postage on paper, to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

MAY, 1890.

KUNKEL'S MUSICAL REVIEW is published on the first of every month. The subscription price is \$3.00 per annum, invariably in advance. Single copies, 10 cents. Subscriptions may begin with any number. Subscribers changing the address of their paper must give the old as well as the new address, or no change can be made. We desire an active agent for the MUSICAL REVIEW in every town, to whom we offer liberal terms.

We send no free sample copies of the MUSICAL REVIEW. All orders for specimen copies must be accompanied with 25 cents. Address all communications to

KUNKEL BROS.,  
612 Olive Street, St. Louis, Mo.

## BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give two concerts at the grand Exposition Music Hall on the 9th and 10th inst.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, is the only permanent Orchestra to appear in this city, during the season, organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class.

Performances of past seasons by the Boston Symphony Orchestra in this city and a general knowledge of the excellence of the organization make it unnecessary to speak of the foremost position which it now occupies in the musical world. As a matter of record, it may be of interest to state that the Orchestra was formed in 1881 by a public-spirited and music-loving citizen of Boston, with the intention of giving his native city a permanent organization which should rank with the best orchestra of Europe. To his individual support alone is due the position which the organization has been able to assume.

During the first three years of its existence, the responsible post of Conductor was filled by Mr. George Henschel, who was succeeded in 1884 by Mr. Wilhelm Gericke, of Vienna who held the position for five years.

Arthur Nikisch, the present conductor, was born on the 12th of October, 1855, in a small town called Szent-Miklos, Hungary. His father occupied the position of head steward and auditor to Prince Lichtenstein, and was himself an enthusiastic amateur. In earliest childhood, the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success,—in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever, and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition, and unanimously received the first prize. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus and orchestra—was so successful as to be constantly repeated; and, as special honor (and tribute to his abilities as a conductor-composer), on the occasion of his graduating from the conservatory, he publicly conducted a symphony. He was immensely popular with all his fellow students, among whom were Mottl and Fauré, who especially recognized his extraordinary talent for conducting; and as a parting gift from his class, he was presented with a magnificent and costly baton.

He immediately applied for a desk among the first violinists at the Royal Opera; and, obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experience as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhäuser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in

Leipzig than any other individual can justly claim. Under his care and direction the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra. Nikisch has also, during all these years in Leipzig, distinguished himself quite as much as a concert conductor as in the theatre; and he is particularly successful as a programme-maker. A performance of the colossal Ninth Symphony in 1882 is said to

ended by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in this country.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipzig, Berlin, Paris, and London.

At the head of the Violins as Concertmeister is Mr. Franz Kneisel, who is ably supported by Mr. C. M. Loeffler, Mr. T. Adamowski, and a corps of players, every member of which is a solo artist.

At the first desk of the 'Celli sit Mr. Anton Hekking and Mr. Leo Schulz, new comers of whom flattering accounts are heard.

Patrons of the concerts will note with pleasure the brilliant playing on flute and oboe by Messrs. Mole and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Mr. Joseph Reiter, first horn, Mr. Pierre Muller, first trumpet, late of the Lamoureux Orchestra, Paris, and Mr. Goldschmidt, first clarinet.

In every department, the Orchestra has been brought as near as possible to ideal perfection. Mme. Magdeline Steinbach-Jahns visits America for the first time to accompany the Orchestra as soloist on its tour.

She has been for several seasons the leading dramatic soprano of the famous Leipzig Opera House, and is a supreme favorite with the critical Leipzig public.

See programmes, which are of unusual interest, page 52.

## Choral Society,

The tenth anniversary concert of the St. Louis Choral Society will be given on Tuesday, May 6, in the Exposition Music Hall. The first part of the programme will consist of Handel's "Dettingen Te Deum," which was given at the society's first concert ten years ago. The second or miscellaneous part of the programme will close with the prayer and finale to the first act of Wagner's Lohengrin. This is a remarkably effective composition, and is one of the best suited for concert performance of all Wagner's compositions. It begins with a magnificent solo for basso, followed by a sextet with solo for soprano, a male chorus, and finally sextet and full chorus together. It is always very successful when well rendered, and the Choral Society is now fully equal to the demands which it makes on its musical forces.

The soloists are Mrs. Georgie Lee Cunningham, soprano, Mrs. W. A. McCandless, alto, Mr. John McKinzie of Omaha, tenor, Mr. Wm. M. Porteus, basso, and Mr. Arthur D. Weld, second bass.

## MUSICAL UNION.

15th

The closing concert of this season was given on the 14th ult. as a request concert. The principals were Mrs. Fanny Bloomfield-Zeisler, pianist, Signor Guido Parisi, violinist, and Mr. A. Epstein, accompanist. The following programme was rendered:

- I. Overture—Tannhäuser (Wagner).....Orchestra.
- II. Concerto in F Minor (Chopin).....Mrs. Fanny Bloomfield-Zeisler.
- III. Symphony in C Minor—Fifth (Beethoven).  
(1) Allegro Con brio. (2) Andante Con moto.  
(3) Allegro (Scherzo). (4) Allegro (Presto).  
Orchestra.
- IV. Russian Airs (Wieniawski) .....Signor Guido Parisi.  
(a) Liebestraum No. 3 (Liszt).
- V. (b) Polonaise E Major (Liszt)....Mrs. F. Bloomfield-Zeisler.
- VI. (a) Introduction to Deluge (Saint-Saëns)—first time in St. Louis. (b) From the Ball (Gillet).  
(c) In the Mill (Gillet)—for strings only.

Mrs. Fanny Bloomfield-Zeisler's playing was characterized by the same broad and beautiful tone for which she is noted, and the audience was keenly appreciative of the great treat afforded them. Signor Parisi played in his usual masterly style, and renewed the many triumphs gained here. Mr. A. Epstein's accompaniments were thoroughly artistic. The work done by the orchestra was a credit to Mr. Waldauer.

## THE MENDELSSOHN QUINTETTE CLUB.

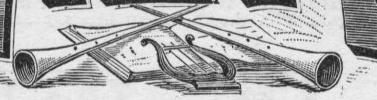
At the fifth concert of the Mendelssohn Quintette Club at Memorial Hall, on Tuesday evening, the 22d ult., the following programme was rendered: Quartette, Op. 125, No. 1, Schubert, (a) allegro, (b) scherzo, (c) adagio, (d) allegretto. Cello solo, "Serenade," Anton, P. G. Anton, Jr.; soprano solo, aria, "The Queen of Sheba," Mrs. Georgie Lee Cunningham. Quartette, Haydn (andante with variations). Quintette, Op. 70, Judassohn, (a) allegro, (b) adagio, (c) scherzo, (d) finale.

## OTTON SYMPHONY CONCERTS.

Mr. Otton will, next season, give a series of ten Symphony Concerts with an augmented orchestra. This is a laudable undertaking, both for the public and our home musicians, who have reason to be grateful for Mr. Otton's enterprise.

## FOR YOU.

A beautiful sheet music cabinet for nothing. Here's a chance! To any one sending us only 15 subscribers, we will give a fine thirty-five dollar Florence Music Cabinet. The best music cabinet made. Always clean, always in order, always accessible. No tedious searching, no torn or lost music. In construction, style and finish unsurpassed. Here's an ornament for your music room. Get your fifteen friends, or your fifteen pupils, to subscribe to the greatest musical paper in the world, and receive this truly handsome cabinet. This is the most liberal offer made by any paper. Take it. See cut of same on page 51.



RECHES CO. ST. L.



MR. ARTHUR NIKISCH.



MME. STEINBACH-JAHNS.

The musical world of Leipzig is in genuine distress, for they feel only too keenly that it will be impossible to replace him. He has earned a place in the great quartet of conductors,—Richter, Levy, Mottl, and Nikisch.—and between these four geniuses and the second flight there is a wide gap. But Leipzig's loss is our gain, and it remains only for the public to show genuine appreciation of the good fortune which has befallen it.

The liberal policy of the founder and the exacting requirements of the Conductor of the Boston Symphony Orchestra and his predecessors have resulted in the assembling of a body of artists of unusual ability, well fitted to sustain the high standard of the organization.

Originally made up of the best available players of Boston and New York, each year the Orchestra has been strength-

## CITY NOTES.

Bulow and D'Albert in their programmes here, will have played, when this reaches you, twelve selections from Kunkel's Royal Edition in three concerts. This is the edition recommended by the greatest artists, and preferred by the best teachers.

**Belleville Philharmonic Concert.**—The *Belleville Democrat* says of Sig Parisi, who played at the Philharmonic Concert on the 17th ult.: "Sig. Guido Parisi, of St. Louis, was on the programme for the next number, a violin solo. It was a 'Rhapsodie Hongroise,' from Hauser. It was Sig. Parisi's first appearance before a Belleville audience, and if one can judge by

the manner in which he was received, then did he indeed score a grand triumph. To say that Sig. Parisi is a master of the violin would be but a faint tribute to his skill. It may be justly said that never before have such strains from that instrument been heard from a Belleville stage. In the hands of Sig. Parisi the violin is an absolute slave of the sweetest mastery and most remarkable skill. He completely captivated the large and fashionable audience, and was received with enthusiasm that almost bordered upon wildness, after each production being compelled to respond to an encore, whose warmth showed no sign of diminution. The many admirers whom he made for himself last night will, no doubt, be out in full force to hear him again at the same place to-morrow night, as he will appear again with the Chouteau Literary and Concert Company.

We respectfully call the attention of our readers to the valuable library of the late Karl Merz, now for sale. This library is the main property left by Karl Merz to his widow, and she is obliged to sell the same. Those wishing complete catalogues and particulars can address Mr. Johannes Wolfram, Canton, Ohio, or Jesse McClellan, Wooster, Ohio.

The library contains many antique works: for example, 57 of the famous Leipziger Allgemeine Music Zeitung, 1793-1848. These volumes were at one time the property of Theodore Hagen, and were secured for Karl Merz through Dr. F. L. Ritter, of Vassar College.

There is also Burney's General History of Music, four volumes, 1782; Burney's History of Music of Germany and Netherlands, 1778; Burney's History of Music of France and Italy, one volume, 1771; Luther's Gesangbuch, 1611, etc., etc. It is a rare opportunity to obtain valuable musical literary works.



**THE GREAT REMEDY FOR PAIN**  
CURES PROMPTLY AND PERMANENTLY  
**RHEUMATISM,**  
Lumbago, Headache, Toothache,  
**NEURALGIA,**  
Sore Throat, Swellings, Frost-bites,  
**SCIATICA,**  
Sprains, Bruises, Burns, Scalds.  
THE CHARLES A. VOGELER CO., Baltimore, Md.



To any one contemplating a journey the shortest and most direct line is always to be desired, and where one can get this, together with accommodations which cannot be excelled, no further inquiry should be made. The Louisville, Evansville & St. Louis "Air Line" comprises each of these features, being sixty miles the shortest line between St. Louis and Louisville, and the only line running elegant Parlor cars on day trains and Pullman Sleepers on night trains. This line is also the most direct route to all points in Eastern Kentucky and Tennessee, the Virginias and Carolinas. Two trains each way daily. For tickets, information or sleeping car reservation, call on or address H. E. Morris, City Passenger Agent, 116 North Fourth Street, St. Louis, or at Union Depot.

Jos. S. ODIORNE, G. P. A.,  
Louisville, Ky.

## SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF  
**6 CENTS**  
FOR  
**POSTAGE**  
DO NOT FAIL  
TO  
OBTAIN ONE.

FIFTEEN HUNDRED (1500) ILLUSTRATIONS beautiful in JEWELS, ART and SILVERWARE.

It contains valuable and interesting information about WEDDINGS, (Invitations and Anniversaries).

PRECIOUS STONES, (Significance and Corresponding Months).

SOLID SILVER WARES, (Their Value and Beauty).

WHAT SHALL I BUY FOR A PRESENT, (For any purpose or occasion).

SILVER PLATED WARES, (Its Beautiful Forms and marvellously low cost).

And many other features of great interest to ALL MANKIND and particularly to the LADIES. Send SIX CENTS to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

BROADWAY & LOCUST STREET, ST. LOUIS.

THERE ARE SIX FEATURES OF

# BARR'S

## Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.  
Notion Store.  
Embroidery Store.  
Lace Store.  
Trimming Store.  
Gents' Furnishing Store.  
Handkerchief Store.  
White Goods Store.  
Calico Store.  
Summer Suiting Store.  
Gingham Store.

Cloth Store.  
Black Goods Store.  
Cotton Goods Store.  
Linen Goods Store.  
Silk and Velvet Store.  
Dress Goods Store.  
Paper Pattern Store.  
Art Embroidery Store.  
House Furnishing Store.  
Parasol and Umbrella Store.  
Hosiery Store.

Flannel Store.  
Lining Store.  
Cloak and Suit Store.  
Shawl Store.  
Underwear and Corset Store.  
Children's Clothing Store.  
Quilt and Blanket Store.  
Upholstery Store.  
Millinery Store.  
Shoe Store.  
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

**WM. BARR DRY GOODS COMPANY,**  
ST. LOUIS.

SIXTH, OLIVE TO LOCUST STREETS,



SOLE  
MANUFACTURERS  
OF THE

"BIJOU" AND "SEPARABLE"  
UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 333 & 335 W. 36th Street  
Warerooms, S. W. Cor. 34th St., & 7th Ave. New York.

**HENRY KILGEN,**  
**CHURCH ORGAN BUILDER,**

No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.

Have on hand a New Organ of 12 Stops—enclosed in swell and 2 Combination Pedals.

**Scott's EMULSION**  
OF PURE Cod-Liver AND HYPOPHOSPHITES ALMOST AS PALATABLE AS MILK. The oil is so disguised that the most delicate stomach can take it without the slightest repugnance. REMARKABLE AS A FLESH PRODUCER PERSONS GAIN RAPIDLY WHILE TAKING IT.

**SCOTT'S EMULSION**  
Is acknowledged by numerous Physicians in the United States and many foreign countries to be the FINEST and BEST preparation of its class FOR THE RELIEF OF, AND IN MOST CASES A CURE FOR CONSUMPTION, SCROFULA, GENERAL DEBILITY, WASTING DISEASES OF CHILDREN AND CHRONIC COUGHS.

For Sale by all Druggists. SCOTT & BOWNE, New York.

**ART DEALERS**  
LARGEST STOCK  
Of STUDIES and ARTISTS' MATERIALS in St. Louis. Prices lower than any house in the West. ILLUSTRATED CATALOGUES of Studies and Artists' Materials sent free. Special discount to GLOVER & FINKENAU, 310 & 312 N. 11th St., St. Louis. 79-12

Mention the Review.

**UMBRELLAS,**  
**Parasols**  
AND  
**CANES**  
MADE BY  
**NAMENDORF BROS.**  
ARE the best that can be made anywhere. Our silks and frames are the finest and most durable the world produces. Our workmanship unexcelled. Only Exclusive Umbrella and Cane House in the City. STORE AND FACTORY:  
314 N. SIXTH, bet. Olive and Locust Sts.  
ST. LOUIS, MO.

**M.J. Steinberg**  
307 N. Broadway,  
MANUFACTURER  
**Seal AND Fur**  
GARMENTS.

# FANTASIE POLONAISE.

E. R. Kroeger.

Allegro energico  $\text{d} = 104$ .

The sheet music consists of ten staves of musical notation for piano. The first two staves are in common time (indicated by a '3') and show a bass line with various dynamics (f, ff) and踏板 (Ped.) markings. The third staff begins with a treble clef and shows a melodic line. The fourth staff continues the bass line. The fifth staff begins with a treble clef and shows a melodic line. The sixth staff continues the bass line. The seventh staff begins with a treble clef and shows a melodic line. The eighth staff continues the bass line. The ninth staff begins with a treble clef and shows a melodic line. The tenth staff continues the bass line. The notation includes various dynamics such as *f*, *ff*, and *Ped.* markings throughout the piece.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *ff*, *sf*, and *riten.*. Pedaling instructions like "Ped." and "\*" are placed under specific notes. Performance markings include "dim. e rit.", "Listesso tempo. cantando.", and "dim. 8". The notation uses both treble and bass clefs, and includes fingerings and slurs.

*a tempo.*

*Ped. 5* \* *Ped. 5* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

*semper cres.*

*ff* *mf* *ff* *ff* *ff*

*semper cres.* *largament* *ff* *a tempo.*

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \*

8.

*legatissimo.*

Ped. \* Ped. Pod. \* Ped. Pod. Ped.

8.

Ped. \* Ped. Pod. \* Ped. Pod. \* Ped.

8.

Ped. \* Ped. Pod. pp

8.

mf dolcissimo.

Ped.

dimin.

\*

Ped.

8.

pp

Ped. Ped. l.h. Ped.

8

*dimin.*

*ff!*

*dolce.*

*mf*

Ped.

Ped.

Ped.

Ped.

Ped.

*ff!*

*l.h.*

*l.h.*

*l.h.*

Ped.

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *Ped.*, *mfz*, *sf*, *cantando.*, *dim. e rit.*, and *a tempo. r.h.*. Fingerings are indicated by numbers above the keys. Performance instructions like *2 3 2 1*, *5 3 2 1*, and *3 2 1 3* are also present. The music consists of six staves, each with a different key signature and time signature, separated by vertical bar lines.

*r. h.*  
*Ped.* 2 1 \* *Ped.* 5 3 \* *Ped.* 1 3 2 \* *Ped.* 5 4 3 2 \* *Ped.* 4 2 1 2 \* *Ped.* 2 1 3 2 \*

*trionfante.*

*ff*  
*Ped.* 5 3 2 1 3 \* *Ped.* 5 3 2 1 3 \* *Ped.* 1 3 2 1 \* *Ped.* 2 3 1 2 \* *Ped.*

*pesante.* 3 *a tempo.*  
*rit.*

*p* *legatissimo.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*pp*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*dolcissimo.*  
*Ped.*



A page of musical notation for a piano piece, featuring multiple staves and complex rhythmic patterns. The notation includes various dynamics like ff, ff, and ff, and performance instructions like Ped., \* Ped., and l.h. The page is numbered 8 at the bottom right.

# RIGAUDON.

J. Raff. Op. 204. N° 3.

Allegro.  $\text{d} = 104.$

The sheet music for 'RIGAUDON.' by J. Raff. is composed of six staves of music for piano. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *p leggiero*. The third staff has a measure number '8' above it. The fourth staff has a measure number '8' above it. The fifth staff ends with a dynamic of *p* and a pedaling instruction 'Ped.'. The sixth staff ends with a pedaling instruction 'Ped.' followed by an asterisk.

The image shows a page of sheet music for piano, consisting of five staves. The top staff uses a treble clef and has a dynamic marking of 'leggiero.' The second staff uses a bass clef and includes a dynamic 'f' and fingerings like 3-5-4-2. The third staff uses a treble clef and has a dynamic 'p' followed by 'leggiero.'. The fourth staff uses a bass clef and features fingerings such as 1-2-3-4-5. The fifth staff uses a treble clef and ends with a dynamic 'f'. The music includes various rests and note heads, typical of classical piano notation.

This image shows five staves of musical notation for piano, likely from a classical or romantic era piece. The notation is as follows:

- Staff 1:** Treble clef, 2/4 time, key signature of one sharp. Dynamics include *f*, *p*, and *f*. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped.*, *\**.
- Staff 2:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 3:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 4:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 5:** Bass clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *Ped.*, *\**.
- Staff 6:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 7:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 8:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 9:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 10:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 11:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 12:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 13:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 14:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.
- Staff 15:** Treble clef, 2/4 time, key signature of one sharp. Fingerings: 1, 2, 3, 4, 5. Pedal markings: *\**.



The image shows a page of sheet music for piano. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a sequence of chords and single notes, with specific fingerings indicated above the notes (e.g., 1, 2, 3, 4, 5) and pedaling instructions below the notes (e.g., 3, 5, 1). The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a sequence of chords and single notes, with specific fingerings indicated above the notes (e.g., 1, 2, 3, 4, 5) and pedaling instructions below the notes (e.g., 3, 5, 1).

A musical score for piano, showing measures 4 through 8. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). Measure 4 starts with a forte dynamic (f) and includes fingerings (4, 5), (4, 3), and (4). Measures 5 and 6 show sixteenth-note patterns with fingerings (3, 2, 1) and (3, 2, 1). Measure 7 begins with a bass note followed by a treble note. Measure 8 concludes with a bass note and includes the instruction "simili." above the bass staff.

A musical score for guitar, page 8. The top staff shows a melodic line with fingerings: 3-4, 1-2, 1-3, 1-2, 1; 3, 1-2, 1-3, 1-2, 1; 3-4, 3-1, 3, 1-3, 1-5, 3; 2-5, 3-2, 3, 1-3, 1-3. The bottom staff shows a harmonic line with fingerings: 8, 8, 8, 8. Dynamic markings include 'decre' (decrescendo) and 'scendo' (scendendo).

A musical score for piano featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains a melodic line with various fingerings: 1 5, 3 2, 5 3, 2 3, 1 3, 1 5, 3 2, 2 3, 2, 1 3, 1 4, 3, 1 5, 3 2, 4 3, 2 1, 2, 1, 2. The bottom staff uses a bass clef and has a key signature of one sharp. A dynamic instruction "cres." is placed above the bass staff.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 11 starts with a forte dynamic (f) and a piano dynamic (mf) in the bass. Measures 12-13 show a sequence of eighth-note chords. Measures 14-15 show a sequence of sixteenth-note patterns. Measures 16-17 show a sequence of eighth-note patterns. Pedal points are marked with asterisks (\*). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and various hand numbers (1, 2, 3, 4, 5).

The image shows a single page from a musical score for piano, likely a piece by Liszt. The score consists of five staves, each with a treble clef and a key signature of one sharp. The music is written in common time. The first staff features a basso continuo line with 'Ped.' markings and asterisks. The second staff contains sixteenth-note patterns with fingerings and dynamic markings. The third staff includes a 'simili.' instruction. The fourth staff has a 'dolce sempre.' instruction. The fifth staff concludes with a dynamic 'ff' and a final instruction 'Ped.'. The score is filled with dense, technical musical notation, including many grace notes and complex harmonic structures.

# POSTHORN'S TONES.

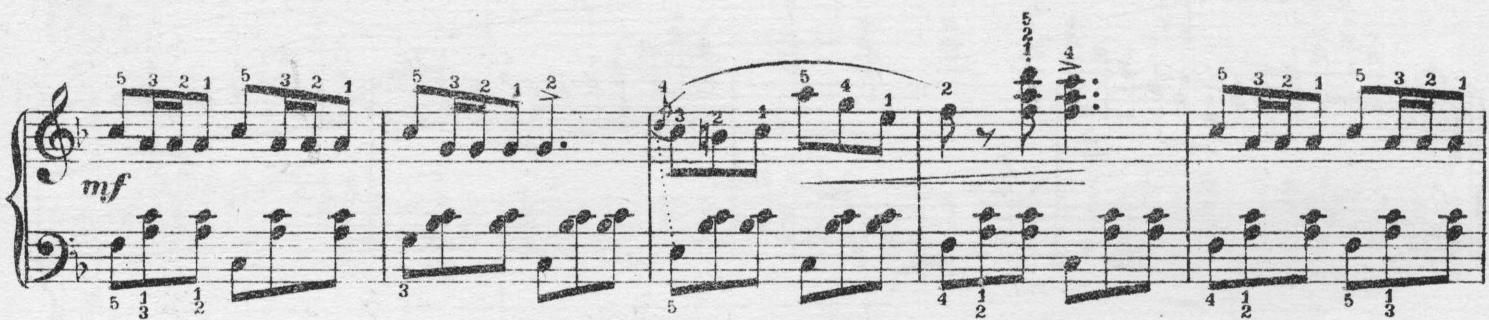
( POSTHORN KÄNGE )

Franz Behr. Op. 575.

Allegro con moto.  $\text{♩} = 92$ .



*riten.un poco. a tempo.*



*a tempo.*

riten. un poco.

*f* *mf*

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Fingerings are indicated above the notes: measures 1-3 show 1, 3, 2; measure 4 shows 4, 3, 2, 1; measure 5 shows 5, 4, 2; measure 6 shows 1, 2, 1; measure 7 shows 5, 4, 2; measure 8 shows 1, 2, 1; measure 9 shows 3, 4; measure 10 shows 4. The bottom staff has fingerings: measures 1-3 show 4, 2; measure 4 shows 5, 3; measure 5 shows 5, 1; measure 6 shows 5, 3; measure 7 shows 5, 3; measure 8 shows 2. Dynamic markings include 'cres.' in measure 4 and 'f' in measure 10.

The image shows a page of sheet music for piano. The top staff is in treble clef, G major, and 4/4 time. It features a melodic line with various fingerings (e.g., 4-3-2-1, 5-2-1) and dynamic markings like 'cres.' and 'sempre.'. The bottom staff is in bass clef, C major, and 2/4 time, providing harmonic support with sustained notes and bassoon entries. Fingerings 1-3-5 are indicated above the bass notes.

Musical score for piano, page 10, measures 5-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5 starts with a forte dynamic (ff). Measure 6 begins with a piano dynamic (p). Measure 7 starts with a forte dynamic (ff). Measure 8 starts with a piano dynamic (p). Measure 9 starts with a forte dynamic (ff).

# GONDELLIED.

BARCAROLLE.

Ernest Haberbier Op.53. N° 2.

Andantino. ♩ = 66.

Copyright - Kunkel Bros. 1890.

Execution. or thus. Playing the grace notes in the previous measure.

*un poco rit. a tempo.*

*un poco rit. a tempo.*

*C*

*un poco rit.*

*a tempo.*

*un poco rit.*

*a tempo.*

*ritard.*

*Execution.*



# FLOWERET, FORGET ME NOT.

(BLÜMLEIN VERGISS MEIN NICHT.)

GAVOTTE. ————— T. Giese Op. 220.

Moderato. ♩ = 138.

Transcribed by Eugene Ketterer.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature changes between common time and 2/4 throughout the section. Measure 5 starts with a forte dynamic (f) and includes a pedal instruction ('Ped.') at the beginning of the first measure. Measures 6-10 are marked with asterisks (\*). Each measure contains six eighth-note chords. Measure 10 concludes with a forte dynamic (f).

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a forte dynamic. The right hand has sixteenth-note patterns with various fingerings (e.g., 321, 421, 321, 421, 321, 421). The left hand provides harmonic support. Measure 12 begins with a dynamic marking "dim.". The right hand continues with sixteenth-note patterns, and the left hand plays sustained notes. Pedal markings ("Ped.") are present at the end of measure 11 and the beginning of measure 12.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 11 and 12 are shown. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Pedal markings are present under the bass notes in both measures.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. The right hand has eighth-note pairs, while the left hand provides harmonic support. Measure 12 begins with a dynamic marking 'mf'. The right hand continues with eighth-note pairs, and the left hand provides harmonic support. Pedal instructions ('Ped.') are placed under the notes in both measures.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic, followed by a pedal marking. Measures 11 and 12 conclude with a repeat sign.

A horizontal strip of sheet music for piano, featuring two staves. The top staff shows a melodic line with various fingerings (e.g., 2, 5, 5, 4; 3, 5, 1; 3, 4) and dynamic markings like 'cres.' and 'fz'. The bottom staff has 'Ped.' markings under each note. The music is set against a background of vertical bar lines and a treble clef.

*p*

*Ped.* \*

*cres.*

*Ped.* \*

*Ped.* \*

*fz* *p* *dim.*

*Ped.* \*

*Ped.* \*

*Ped.* *Ped.* \*

*Ped.* \*

*fz* *p* *dim.*

*Ped.* \*

*Ped.* \*

*Ped.* *Ped.* *Ped.* *Ped.*

*f*

*ff*

# BABBLING BROOK.

*In every babbling Brook he finds a friend.*

*à mon élève Virgie Fiske.*

Wordsworth.

J. A. Kieselhorst.

Moderato. ♩ - 92

Moderato. ♩ - 92

*Cantabile.  
a tempo*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

The image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is written in a variety of styles, including harmonic progressions, rhythmic patterns, and melodic lines. Various dynamics are indicated throughout the piece, such as *cres.* (crescendo), *rit.* (ritardando), *mf* (mezzo-forte), and *p* (piano). Fingerings are marked with numbers above or below the notes, such as 1, 2, 3, 4, and 5. Performance instructions like "Ped." (pedal) and "a tempo" are also present. The music is divided into measures by vertical bar lines, and the overall layout is typical of a classical piano score.

A page of sheet music for piano, featuring two staves (treble and bass) and six systems of music. The music consists primarily of eighth-note patterns. The first five systems are identical, each starting with a treble clef, a common time signature, and a key signature of one sharp. The bass staff in these systems contains mostly quarter notes. The dynamics are indicated by 'Ped.' (pedal) and asterisks (\*). The sixth system begins with a treble clef, a common time signature, and a key signature of one sharp. It includes dynamic markings such as 'cres.' (crescendo), 'ff' (fortissimo), and 'Ped.'.



Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 42, 342, 531, 324, 51, 42, 51, 42. The left hand provides harmonic support. Pedal points are marked with 'Ped.' and asterisks (\*).

Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 42, 342, 531, 42, 51, 342, 51, 42. The left hand provides harmonic support. Pedal points are marked with 'Ped.' and asterisks (\*).

Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 51, 52, 42, 51, 52, 42, 51, 42. The left hand provides harmonic support. Pedal points are marked with 'Ped.' and asterisks (\*).

Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 523, 2, 524, 2, 524, 2, 524, 2. The left hand provides harmonic support. Pedal points are marked with 'Ped.' and asterisks (\*).

Piano sheet music in G major. The left hand plays sustained notes while the right hand plays sixteenth-note patterns. Pedal points are marked with "Ped." and asterisks (\*). Fingerings are indicated above the notes.

Piano sheet music in G major. The left hand plays sustained notes while the right hand plays sixteenth-note patterns. Pedal points are marked with "Ped." and asterisks (\*). Fingerings are indicated above the notes.

Piano sheet music in G major. The left hand plays sustained notes while the right hand plays sixteenth-note patterns. Pedal points are marked with "Ped." and asterisks (\*). Fingerings are indicated above the notes.

Piano sheet music in G major. The left hand plays sustained notes while the right hand plays sixteenth-note patterns. Pedal points are marked with "Ped." and asterisks (\*). Fingerings are indicated above the notes. Dynamics include *f* and *sempr. cres.*

Piano sheet music in G major. The left hand plays sustained notes while the right hand plays sixteenth-note patterns. Pedal points are marked with "Ped." and asterisks (\*). Fingerings are indicated above the notes. Dynamics include *rh.*, *ff*, *f*, and *ff*.

# NORMA

## FANTASIA.

Jean Paul.

Secondo.

Alla Marcia.  $\text{♩} = 144$ .

# NORMA

FANTASIA.

Alla Marcia. ♩ - 144

Primo.

Jean Paul.

8-

Piano sheet music for the Primo part of the Fantasia. The music is in common time with a key signature of one sharp. The left hand plays a continuous bass line with eighth-note chords, while the right hand provides harmonic support with eighth-note chords. Measure 8 starts with a forte dynamic (f). Pedal points are marked with "Ped." under the bass notes. Measure 15 ends with a repeat sign and a double bar line.

8-

Piano sheet music for the Primo part of the Fantasia. The music continues in common time with a key signature of one sharp. The left hand maintains its eighth-note chordal bass line. Measure 16 begins with a forte dynamic (f). Measures 18 and 20 contain grace notes indicated by small numbers above the main note heads. Measures 22 and 23 end with repeat signs and double bar lines.

8-

Piano sheet music for the Primo part of the Fantasia. The music remains in common time with a key signature of one sharp. The left hand's bass line continues with eighth-note chords. Measure 24 begins with a forte dynamic (f). Measures 26 and 28 contain grace notes. Measures 30 and 31 end with repeat signs and double bar lines.

8-

Piano sheet music for the Primo part of the Fantasia. The music is in common time with a key signature of one sharp. The left hand's bass line continues with eighth-note chords. Measure 32 begins with a forte dynamic (sf). Measures 34 and 36 contain grace notes. Measures 38 and 39 end with repeat signs and double bar lines.

Secondo.

Musical score for the Secondo section, featuring three staves of bassoon parts. The top staff uses a bass clef and has six measures. The middle staff uses a bass clef and has six measures, with a dynamic marking "dim." in the fifth measure. The bottom staff uses a bass clef and has five measures. Pedal points are indicated by vertical lines with dots and the word "Ped." below them.

Animato.

Musical score for the Animato section, featuring two staves of bassoon parts. The top staff starts with a dynamic "p" and has four measures. The bottom staff has four measures. The score concludes with a dynamic "sf" followed by three slurs over three measures, with a pedal point indicated at the end.

Andante ♩ - 80. Hear me Norma.. Duet.

Musical score for the Andante section, featuring two staves of bassoon parts. The top staff starts with a dynamic "p" and has four measures. The bottom staff has four measures. The score concludes with a dynamic "sf" followed by three slurs over three measures, with a pedal point indicated at the end.

Musical score for a final section, featuring two staves of bassoon parts. The top staff has four measures. The bottom staff has four measures. The score concludes with a dynamic "sf" followed by three slurs over three measures, with a pedal point indicated at the end.

Primo.

Piano sheet music for the Primo section. The music consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music features a continuous eighth-note pattern in the treble staff, with the bass staff providing harmonic support. Pedal markings ('Ped.') are placed under several notes in the bass staff, with the number '3' written below each. Measure numbers 1 through 6 are indicated above the treble staff.

dim.

Piano sheet music for the dim. section. The music continues on the same two staves. The treble staff maintains its eighth-note pattern. The bass staff now features a more melodic line with various note heads and stems. Pedal markings ('Ped.') are present under notes in the bass staff. Measure number 8 is indicated above the treble staff.

Animato.

Piano sheet music for the Animato section. The music continues on the same two staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff features a steady eighth-note pattern. Dynamics include 'p' (piano), 'f' (forte), and 'sf' (staccato forte). Pedal markings ('Ped.') are present under notes in the bass staff.

Andante. 80. Hear me Norma.. Duett.

Piano sheet music for the Andante section, marked '80. Hear me Norma.. Duett.'. The music is in common time. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes. A dynamic 'p' (piano) is indicated.

Piano sheet music for the Andante section, continuing from the previous page. The music is in common time. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with sustained notes. Fingerings are indicated above certain notes in both staves.

Secondo.

Measures 1-4 of the Secondo section. The bassoon part consists of sixteenth-note patterns with fingerings (1, 2, 3, 4, 5) and grace notes. The piano part features eighth-note chords and sustained notes. Measure 4 concludes with a fermata over the bassoon's note.

Measures 5-8 of the Secondo section. The bassoon continues its sixteenth-note patterns. The piano part includes dynamic markings *p* and *Ped.* with asterisks indicating pedal points.

Measures 9-12 of the Secondo section. The bassoon maintains its rhythmic pattern. The piano part shows eighth-note chords and sustained notes, with *Ped.* markings at the end of each measure.

Measures 13-16 of the Secondo section. The bassoon's sixteenth-note pattern continues. The piano part features eighth-note chords and a dynamic marking *f*. Measure 16 ends with a forte dynamic.

Allegro.

Measures 1-8 of the Allegro section. The bassoon part consists of eighth-note chords. The piano part features eighth-note chords and a dynamic marking *f*. Measures 8 and 9 conclude with *Ped.* markings.

Primo.

Musical score for the Primo section, featuring four staves of piano music. The score includes dynamic markings such as  $P_1$ ,  $P_2$ ,  $P_3$ ,  $P_4$ ,  $f$ , and  $p$ . Pedal points are marked with asterisks (\*). Fingerings are indicated above the notes. The music consists of six measures per staff, with the first two staves in common time and the last two in 6/8 time.

Allegro.

Musical score for the Allegro section, featuring two staves of piano music. The score includes dynamic markings such as  $f$  and  $sf$ . Pedal points are marked with asterisks (\*). Fingerings are indicated above the notes. The music consists of six measures per staff, with the first two staves in common time and the last two in 6/8 time.

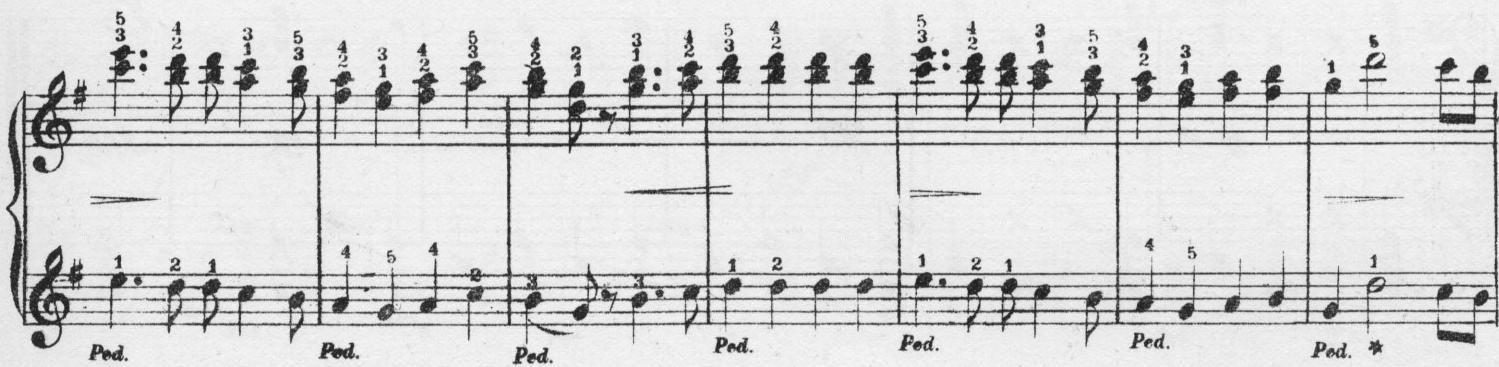
Allegro. ♩ - 152.

Secondo.



## **Primo.**

**Allegro.** ♩ = 152.



Secondo.



Musical score for Secondo, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time. The music consists of six measures. Measures 1-3: Treble staff has eighth-note chords (sf), bass staff has eighth-note chords (Ped.). Measures 4-6: Treble staff has eighth-note chords (ff), bass staff has eighth-note chords (Ped.). Measure 6 ends with a repeat sign and a double bar line.

Musical score for Secondo, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time. The music consists of six measures. Measures 1-3: Treble staff has eighth-note chords (sf), bass staff has eighth-note chords (Ped.). Measures 4-6: Treble staff has eighth-note chords (sf), bass staff has eighth-note chords (p).

Musical score for Secondo, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time. The music consists of six measures. Measures 1-3: Treble staff has eighth-note chords (sf), bass staff has eighth-note chords (Ped.). Measures 4-6: Treble staff has eighth-note chords (sf), bass staff has eighth-note chords (p).

Musical score for Secondo, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves are in common time. The music consists of six measures. Measures 1-3: Treble staff has eighth-note chords (sf), bass staff has eighth-note chords (Ped.). Measures 4-6: Treble staff has eighth-note chords (ff), bass staff has eighth-note chords (Ped.). Measures 6 ends with a repeat sign and a double bar line.

## Primo.

The image shows the first page of a musical score for two staves, labeled "Primo". The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Both staves are in common time (indicated by a 'C'). The music consists of a series of eighth-note chords. Above each note in the top staff, there is a number indicating a finger (1, 2, 3, or 4) or a pedaling instruction (indicated by a vertical line with a dot). The left hand staff has similar fingerings below the notes. The score is set against a background of horizontal dashed lines.

Musical score for piano, page 8, measures 5-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 5: The top staff has eighth-note chords (F#-A-C#-E) with dynamic sf. The bottom staff has eighth-note chords (C-G-B-E) with dynamic ff. Measure 6: The top staff has eighth-note chords (F#-A-C#-E) with dynamic ff. The bottom staff has eighth-note chords (C-G-B-E) with dynamic ff. Measure 7: The top staff has eighth-note chords (F#-A-C#-E) with dynamic ff. The bottom staff has eighth-note chords (C-G-B-E) with dynamic ff. Measure 8: The top staff has eighth-note chords (F#-A-C#-E) with dynamic ff. The bottom staff has eighth-note chords (C-G-B-E) with dynamic ff. Measure 9: The top staff has eighth-note chords (F#-A-C#-E) with dynamic ff. The bottom staff has eighth-note chords (C-G-B-E) with dynamic ff. Measure 10: The top staff has eighth-note chords (F#-A-C#-E) with dynamic ff. The bottom staff has eighth-note chords (C-G-B-E) with dynamic ff.

A musical score page featuring two staves of piano music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of ten measures, starting with eighth-note chords and transitioning into sixteenth-note patterns. Measure 5 contains a dynamic instruction 'sf' above a measure consisting of two eighth notes. Measures 6-7 show eighth-note chords. Measure 8 begins with a dynamic 'p'. The bottom staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note chords throughout. Measure 1 has a 'Ped.' (pedal) instruction. Measures 2-4 have a 'Ped.' instruction. Measures 5-6 have a 'Ped.' instruction. Measures 7-8 have a 'Ped.' instruction. Measures 9-10 have a 'Ped.' instruction.

Musical score for piano, page 8, measures 1-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 1: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 2: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 3: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 4: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 5: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 6: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 7: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 8: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 9: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E). Measure 10: Treble staff has eighth-note chords (F#-A-C#-E) followed by a sixteenth-note pattern. Bass staff has eighth-note chords (C-G-B-E).

# HARMONIOUS BLACKSMITH.

(ARIA CON VARIAZIONI.)

Revised and fingered by Hans von Bülow.

G. HÄNDEL.

Molto tranquillo e semplice.

Sheet music for the first section of 'Harmonious Blacksmith'. The music is in common time, key of G major (two sharps). The piano part consists of two staves: treble and bass. Fingerings are indicated above the notes. Dynamics include *mf*, *p*, *pianissimo*, and *cres.*. Pedal marks (*ped.*) are present at the beginning and end of the section. The section ends with a repeat sign and a key change to C major.

poco allargando.

Sheet music for the 'dolce.' section. The tempo is marked *dolce.* The key changes to A major (no sharps or flats). The section includes two melodic fragments labeled 'A' and 'B'. The dynamics are *f*, *dim.*, *pianissimo*, *mf*, *cres.*, and *f*. The section concludes with a dynamic *dim.* followed by a pedal mark (*ped.*).

Var.I.

Sheet music for Variation I. The key returns to G major (two sharps). The piano part features a continuous eighth-note bass line. Fingerings are shown above the notes. Dynamics include *p*, *pianissimo*, *mf*, and *dim.*

Sheet music for Variation II. The key remains in G major. The piano part consists of eighth-note patterns. Fingerings are indicated above the notes. Dynamics include *pp*, *cres.*, and *pianissimo*.

A.      B.

Execution.

Copyright - Kunkel Bros. 1890.



*cantabile.*



*Var. II.*

*Un poco più mosso.*



*espr.*



A. Execute trill as in the previous measure

Var. III.

Più animato.

Var. III.

Più animato.

*p*      *p*      *p cres.* - - - - *dim.* - - -

*ten.*      *ten.*

*pp*      *ten.*      *ten.*

*f*

*leggiero.*      *poco a poco cres.* - -

*ten.*      *ten.*

*f*

*1.*      *2.*

*ten.*      *ten.*      *ten.*      *ten.*

Var. IV.

Listesso tempo.

The sheet music consists of five staves of musical notation for piano, arranged in two columns. The top column contains three staves, and the bottom column contains two staves. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature is A major (three sharps). The music includes various dynamics such as *mf leggiero*, *cres.*, *espr.*, *dim.*, *poco*, *a poco*, *ten.*, *p*, *mfp*, and *accel.*. Performance instructions like *ped.* and fingerings (e.g., 1, 2, 3, 4, 5) are also present. The music concludes with a repeat sign and endings labeled 1. and 2.

## Var. V.

Allegro brillante.

Sheet music for Var. V, Allegro brillante, featuring six staves of piano music. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The first measure starts with a dynamic *f*, followed by a grace note pattern. The second measure begins with a dynamic *mf*. The third measure starts with a dynamic *dim.*, followed by a grace note pattern. The fourth measure starts with a dynamic *cres.*, followed by a grace note pattern. The fifth measure starts with a dynamic *f*, followed by a grace note pattern. The sixth measure starts with a dynamic *mf*, followed by a grace note pattern. The bass line provides harmonic support throughout the piece.

*To my friend Fred. Specht.*

# EYES OF BLUE.

(BLAUE AUGEN.)

Words by William Lepère.

Moderato. ♩ = 92.

Music by Wayman C. Mc. Creery.



2. Und bin ..... ich nah', so ju-belt  
1. Ich kenn ..... 'ne Maid; ihr Au - ge

The score continues with two staves of piano music. The left hand staff has a dynamic marking 'p' and a 'Ped.' instruction. The right hand staff has a dynamic marking 'p'. The vocal line continues on the second measure with a melodic line consisting of eighth and sixteenth notes.

1. I know ..... a maid whose eyes of  
2. When I ..... am near this maid is

2. sie ..... Und ..... klagt ..... so bald ..... ich fort ..... Vom .....  
1. klar ..... Ist ..... stets ..... auf mich ..... ge - richt' ..... Al -

The score continues with two staves of piano music. The left hand staff has a dynamic marking 'p' and a 'Ped.' instruction. The right hand staff has a dynamic marking 'p'. The vocal line continues on the second measure with a melodic line consisting of eighth and sixteenth notes.

1. blue ..... Are ..... ev - - er turn'd ..... on me ..... But .....  
2. gay ..... But ..... sad ..... when ere ..... we part ..... This .....

*Herz-e sprach die Bö - se nie Auch nur ein einzig Wort Auch nur ein einzig  
lein ihr Herz ge - hört mir nicht Sie sagt, das sei nicht wahr Sie sagt, das sei nicht*

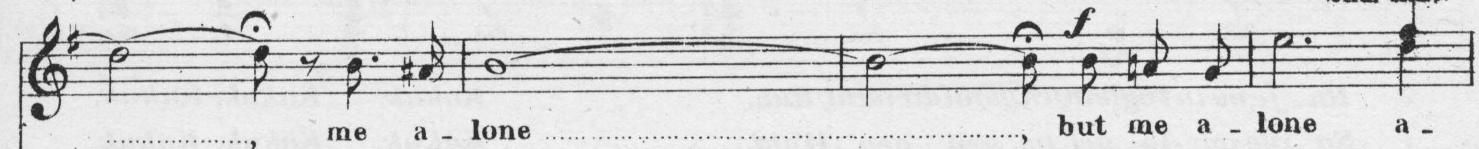
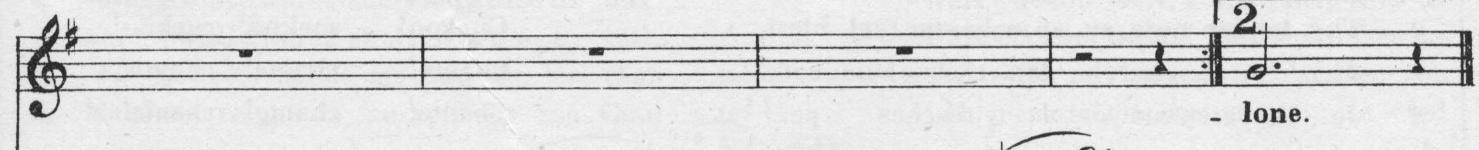
1. for her heart I vain - ly sue She says it is not true she says it is not  
2. cruel maid will nev - er say To whom she gave her heart to whom she gave her

*Wort. Mich kümmert's nicht, wenn auch ihr Herz Ge - hört nach äuss - rem  
wahr. Mit Seuf - zen spricht ihr sii - sser Mund: "Dies Herz ist nicht mehr*

1. true A - las she tells me midst her sighs Her heart she does not  
2. heart But what care I who owns her heart This much to me is

*Schein..... Ihr Au - - ge blau,..... es treibt nicht Scherz Sie  
mein'.... Doch that's.... ihr blau - - es Au - - ge kund Sie*

1. own ..... But joy ..... she tells ..... me with ..... her eyes She  
2. known ..... Her eyes ..... of blue ..... the joy ..... im - part She

*liebt nur mich al - lein,*      *mich al - lein .....*  
  
*love's but me a - lone,*      *Me a - lone .....*  
  
*, mich al - lein ....., nurmich al - lein al -*  
2nd. time.  
  
*, me a - lone ....., but me a - lone a -*  
  
*lein Sie liebt nur mich al - lein*  
  
*lone she love's but me a - lone*  
  
cres.  
  
*- lein.*  
  
*- lone.*  
  
Ped.

# CUCKOO, SHALL I GROW OLD?

Franz Abt.

Allegretto  $\text{d} = 80$

2. *Ru - se, mein Vögleinich gönn'dir nicht Ruh,*

1. *Sa - ge mir, Vo - gel im grii - nen Wald,*

*mf*

1. Tell me O bird of the merry green wood!

2. Sing a-way, bird, I shall not let thee rest,

1. Che - re fau - vet - te ou te cacherstu done

2. Nest ce pas toi qui sau til les là bas!

Kukuk, Kukuk, Kukuk,

Kukuk, Kukuk, Kukuk,

*p grazioso.*

Cuckoo! cuckoo! cuckoo!

Cuckoo! cuckoo! cuckoo!

Chante! chante! chante!

Chante! chante! chante!

2. *ei wie das prächtig klingt, immer nur zu!*

1. *Sa - ge mir, Vö - gelein, werd' ich wohl alt!*

1. Shall I grow old? tell me, shall I grow old?

2. Thy tender note, ev - er makes me feel blest,

1. Ah! je te cherche dans chaque buis - son,

2. Je tai bienvue ô ne te caches pas!

Kukuk, Kukuk, Kukuk,

Kukuk, Kukuk, Kukuk,

*dim.*

Cuckoo! cuckoo! cuckoo!

Cuckoo! cuckoo! cuckoo!

Chante! chante! chante!

Chante! chante! chante!

2. Wenn ich's nicht leiden will,  
1. Ach, nur noch zwei,drei Jahr!  
*piangendo.*

*Schweigst du wieder schon still, wieder schon still!*  
*Vo - gel, das ist nicht wahr, das ist nicht wahr!*  
*accel.* *poco rit.*

1. Ah! years but two or three"  
2. Ah! if sad thoughts me fill  
1. Mais non! loi - seu se tait  
2. Mais non! c'est une er - reur,

False ly say'st thou to me; false ly to me  
Sweet birds thou then art still thou then art still  
Som bre si - len - ci - euse est la fo - rêt  
L'au - tre est bien plus belle et n'a pas peur;

*accel.* *poco rit.*

2. Drei - sig auch vierzig Mal musst du noch schrein Dreisig auch vierzig Mal musst du noch schrein

1. Län - ger nöchmochl' ich auf Erden gern sein, Län - ger nochmöcht' ich auf Erden gern sein,  
*a tempo.*

1. Lon - ger on earth I would pleasure to dwell, Lon - ger on earth I would pleasure to dwell  
2. Lon - ger on earth I would pleasure to dwell, Lon - ger on earth I would pleasure to dwell  
1. Ah! cette in - gra - te vers d'autres sé - jours A trans - por - tè son nid et ses a - mours  
2. Quoi! c'est donc vrai,c'est done vrai tumas fui! As tu le coeur de quit - ter ton a - mi!

*a tempo.*

2. War - te nur Kukuk ich hel - fe dir ein.....  
1. War - te nur Kukuk ich hel - fe dir ein  
*poco accel.*

*War - te mir war - te ich hel - fe dir*  
*War - te mir war - te, ich hel - fe dir*  
*molto grazioso.*

1. Wait awhile,wait,I shall help thee to tell .....  
2. Wait awhile,wait,I shall help thee to tell .....  
1. Fi! que c'est mal de me fuir ô mé chan - te!  
2. Mais!n'est ce pas là sa voix si tou - chan - te!

*poco ritard.*  
Wait,Cuckoo! wait, I shall help thee to  
Wait,Cuckoo! wait, I shall help thee to  
Vi - te re - viens,car je t'ai - me tou -  
Ah! cet - te fois c'est bien toi, te voi

*Ped.* \* *Ped.* \* *Ped.* \*

1 & 2. ein

*La* ..... *Ku\_kuk, Ku\_kuk, Ku\_kuk, Ku\_kuk;*

*poco riten.* *f* *ad lib.*

1. tell La ..... Cuckoo! cuckoo! cuckoo! cuckoo!  
 2. tell La ..... Cuckoo! cuckoo! cuckoo! cuckoo!  
 1. jours La ..... chan\_te! chan\_te! chan\_te! chan\_te!  
 2. ci! La ..... chan\_te! chan\_te! chan\_te! chan\_te!

*mf* *Ped. \**

---

1 & 2. *Kukuk!* *La* ..... *Kukuk, Kukuk, Kukuk, Kukuk!* *[1]*  
*a tempo.* *riten.* *a tempo.*

1. cuckoo! La ..... Cuckoo! cuckoo! cuckoo! cuckoo!  
 2. cuckoo! La ..... Cuckoo! cuckoo! cuckoo! cuckoo!  
 1. chante! La ..... chante! chante! chante! chante!  
 2. chante! La ..... chante! chante! chante! chante!

*a tempo.* *riten.* *a tempo.*

*poco più accel.* *poco rit.*

*N.B.* *2.* *Ku\_kuk Ku\_kuk* *ah* ..... *Kukuk*  
 2. cuckoo! cuckoo!  
 2. chan\_te! chan\_te! *chan\_te!*

*f*

N.B. This close may be sung or omitted.

**MAJOR AND MINOR.**

See our great premium offer, page 51.

**Berlin.**—An association of musicians has been formed for the production of new works by young composers; the society will be known as the "Free Musical Union."

**Gilmore.** during his summer tour, will play "Trust in God," a religious meditation, by Claude Melnotte. It was written as a reply, or rather companion, to Gottschalk's "Last Hope."

**Bimboni.**—This is the name of a composer in Italy, who has made a brilliant success with his opera, "La Modella," at Turin and elsewhere. He is much talked of in Italy, and may possibly be the coming man.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 928 Olive Street.

**King Carlos** of Portugal, the king with sixteen Christian names, is an accomplished musician, and passionately fond of it; speaks seven languages, and has rare facilities in water-color painting; in short, he is a bit of a savant, like his uncle, the unlucky ex-emperor, Dom Pedro.

A permanent injunction was taken out against J. P. Weiss, music dealer in Detroit, Mich., by the Oliver Ditson Co., for importing and selling foreign reprints of several copyright musical publications belonging to it. We approve of the action of the Oliver Ditson Company, and do ourselves offer a liberal reward for the knowledge of any one selling foreign reprints of our copyrights.

**Saint-Saens**, the composer, is the subject of a number of interesting paragraphs just now, among them assertions that he has been confined in a madhouse; that he was dead; that he had lost his fortune, and that he had been kidnapped. There are two Americans in the cast of his "Ascanio" at the Paris opera—Miles, Adiny and Eames.

**Masini**, the famous Italian tenor, has made an engagement to sing thirty nights at Buenos Ayres during the next season of opera there, at \$5,000 a night. His usual terms are \$2,000 a night, and, although these figures are small in comparison with the price he commands in South America, they are too high, apparently, for the London managers. London does not care for opera at fancy prices; concerts do well enough, if the artists can be secured at reduced rates.

Quail on toast at Milford's.

# NEW ENGLAND PIANOS

IT WILL PAY YOU  
TO INVESTIGATE

The Merits of these Remarkable Pianos,

The SUCCESS of which has been UNPRECEDENTED  
in the Annals of Piano-Forte Manufacture.

## NEW ENGLAND PIANO CO.

WAREROOMS:

157 Tremont Street, - BOSTON. | 98 Fifth Avenue, - NEW YORK.

WAREROOMS:

J. A. KIESELHORST, General Agent,  
1111 Olive Street, ST. LOUIS.

BEETHOVEN CONSERVATORY,  
1603 Olive Street,

WALDAUER & EPSTEIN, Directors.

All branches of music taught at this Institution  
and every one represented by a first-class  
TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the  
accommodation of pupils and such teachers as wish to  
perfect themselves during the Summer Term.

TUITION—\$15 and \$21 per quarter, either for In-  
strumental or Vocal lessons. Scholars may enter  
at any time. The beginning of their quarter com-  
mences with the first lesson they take.  
Send for circulars.

## LORETTO ACADEMY!

For Young Ladies and Misses.

### FLORISSANT, ST. LOUIS CO., MO.

Parents and Guardians desiring to place their daughters  
or wards in a home-like boarding school of highest grade,  
will find their wishes satisfied in the well-known Loretto  
Academy, Florissant, situated about sixteen miles west of the  
city of St. Louis, near the terminus of the St. Louis Cable &  
Western Railway. Building new and commodious. Grounds  
extensive, comprising many acres. Expenses moderate. Three  
daily trains to and from St. Louis.

Forty-third year will commence September 2, 1889. Pupils  
admitted at any time. The Departments of Art will remain  
open during the summer months for the accommodation of  
ladies who may wish lessons.

For Catalogue, address Mother Superior.

## Western Conservatory of Music,

2625 OLIVE STREET, ST. LOUIS.

Conducted according to the System of European Conserva-  
tories and Schools of Music.

The Conservatory will open daily throughout the whole  
year. For all information apply to the Director.

ROSCOE WARREN LUCY, Artistic Director.

Those wishing to become Teachers will be especially trained  
for that purpose. All pupils are taught by specialists, who  
are masters of their respective branches.

A. JAILLET, Secretary. F. GREG, Asst. Director

Tuition, \$15 per Term,

Either Instrumental, Vocal or Violin.

# CARPETS—CURTAINS.

Our stock will be found the most extensive in this  
city and complete of all novelties—many designs  
which are private to us and cannot be found else-  
where.

We solicit inspection and comparison of stock.

*Förlicht, Duncker & Renard*

504 & 506 N. 4th St.

**PROFESSIONAL CARDS.**

PIANO, ETC.	PIANO, ETC.	SINGING, ETC.
O TTO ANSCHUETZ, PIANIST AND TEACHER, Address, 1011 Morrison Ave., St. Louis.	O. F. MOHR, TEACHER OF PIANO. Address, 615 South Fourth St.	MRS. KATE J. BRAINARD, (Teacher of Vocal Music.) Special attention given to Oratorio and Ballad Singing. Directress and Manager of K. J. B. Ladies Quartette. Address, Mary Institute, Beaumont and Locust Sts.
W M. D. ARMSTRONG,  Address, Alton, Ills.	PAUL MORI, TEACHER OF PIANO AND VIOLIN. Address, 1016 Lynch Street.	MRS. K. G. BROADDUS, TEACHER OF THE VOICE AND HARP. Address, Lindell Hotel, St. Louis.
C. PHILIP BOESHENZ, PIANIST, ORGANIST, TEACHER OF HARMONY, Address, 1100 N. Leonard Ave.	MRS. A. F. NEWLAND, TEACHER OF MUSIC AND PIANO PLAYING, Address, 2730 Washington Ave.	S. C. BLACK, (BASSO-CANTANTE). SOLO BASS, ST. PETERS. Address, 2905 Thomas Street.
L OUIS CONRATH, (Graduate of Leipsic Conservatory.) PIANIST AND TEACHER, Address 1334 LaSalle.	FRED W. NORSCHE, (PIANIST). Conductor of Orpheus Saengerbund and St. Louis Damenchor. Address, 1402 N. Grand Ave.	L OUIS J. DUBUQUE, (Organist Rock Church). TEACHER OF VOCAL MUSIC. At Academies of Sac. Heart and Loretto. Address, 2945 Gamble Street.
MISS H. DEUBACH.  Address, 3608 North 11th Street.	MISS MAMIE NOTHELTER, TEACHER OF PIANO. Address, 1806 Oregon Ave.	MISS EUGENE DUSSUCHAL, Engages for Concert and Oratorio. Alto of Temple Israel Vocal Instruction. Address, 2227 Olive Street, St. Louis.
VICTOR EHLING, PIANIST OF MENDELSSOHN QUINTETTE CLUB. Music Rooms, 104½ North Broadway.	MRS. S. J. PARKS, TEACHER OF PIANO AND VOICE, Address 3034 Vine Grove Ave	MISS LAURA E. FISHER, (SOPRANO). ENGAGES FOR CHURCH AND CONCERT. Vocal Culture and Piano Forte Instruction. Address, 1825 Rutgers St.
G EORGE ENZINGER, TEACHER OF PIANO AND ORGAN Address, 2624 Rutgers St.	MISS ALICE PETTENGILL, TEACHER OF PIANO, Address, 515 North Vandeventer Ave.	O LYMPIA QUARTETTE. C. A. Metcalf, 1st Tenor, G. A. Kissell, 1st Bass, G. H. Bahnenburg, 2d Tenor, H. F. Niedringhaus, 2d Bass. Address, G. A. Kissell, Mgr., 1106 Autumn St.
E PSTEIN BROTHERS,  Address, 2214 Lucas Place.	MRS. LUCY B. RALSTON, TEACHER OF PIANO. Address, 3431 Lucas Ave.	MISS JESSIE FOSTER, CONCERT SOPRANO. Address, c. o. Major Emory S. Foster, City Hall, St. Louis.
C HARLES H. GALLOWAY, Pianist & Organist. Organist St. George's Episcopal Church, Address, 2616 Goode Ave.	EUGENE RAUTENBERG, TEACHER OF PIANO, HARMONY, ETC. Residence, 1020 Hickory Street.	MISS LILY GAVIN, (SOPRANO). Church and Concert Soprano. Pianoforte and Vocal Instruction. Address, 2619 Elliot Ave.
M ISS L. WRAY GAREY, PIANIST AND TEACHER. Address, in care of Kunkel Bros.	LOUIS RETTER, TEACHER OF PIANO AND VIOLIN. Address, 1319 Hickory Street.	H ENRY GROFFMAN, (BASSO). Engages for Concert, Oratorio and Opera. Basso at Presbyterian Church, Address, 200 N. Broadway.
M ISS LOTTIE GERAK, (Late Pupil of Conservatory of Vienna.) CONCERT PIANIST AND TEACHER. Address, 3031 South 7th Street.	ALFRED G. ROBYN, PIANIST AND ORGANIST, Address, 3714 Pine Street.	MISS CHARLOTTE H. HAX-ROSATTI, PROF. OF THE FINEST SCHOOL OF ITALIAN SINGING. To be seen Friday afternoons. Address, 1738 Chouteau Ave.
M . A. GILSINN, ORGANIST OF ST. XAVIER'S CHURCH, Principal of Music Mo. School for the Blind. Residence, 3855 Bell Ave	AUGUST ROSEN, ORGANIST THIRD CONGREGATIONAL CHURCH. Floor Salesman with Estey & Camp. Residence, 1904 Coleman St.	M RS. NELLIE HAYNES-BARNETT, SOPRANO. Soprano Grand Ave. Presbyterian Church. Address, Barnett Flats, Jefferson Ave. and Chestnut St.
A UGUST HALTER, ORGANIST, Organist Second Baptist Church. Address, 1709 Olive St.	F S. SAEGER, TEACHER OF PIANO, ORGAN AND COMPOSITION. Address, 2310 Cass Avenue.	G EO. JARVIS, VOCAL TEACHER, Organist and Choirmaster St. Peter's Church, Vocal Teacher at St. Louis Seminary. Address, 1418 Chestnut St.
L OUIS HAMMERSTEIN, PIANIST AND ORGANIST, Address, 1311 Dolman St.	M LLE. FLORENCE SAGE, CONCERT PIANIST AND TEACHER, Address, 2645 Olive Street.	M RS. MAYO-RHODES, SOPRANO. Engages for Concert and Oratorio. Soprano 2d Baptist Church. Address, 2820 Washington Ave
M RS. EMILIE HELMERICHS, TEACHER OF PIANO AND VOICE English, German, French, Italian and Latin. Music Rooms and Residence, 2625 South 7th St.	FRED SCHILLINGER, TEACHER OF PIANO AND VIOLIN. Conductor of Apollo Singing Society and Freier Männerchor. Address, 2148 Salisbury St.	W AYMAN C. MCCREERY, (TENOR). Bus. Mgr. of HATTON GLEE CLUB, CHOIRMASTER CHRIST CHURCH CATHEDRAL. Address, 1006 Chestnut St.
M ISS MAGGIE HENNAGAN, TEACHER OF PIANO AND GUITAR, Address, 1205 N. Grand Ave.	P. SCHOLZ, TEACHER OF PIANO. Address 1114 Chouteau Ave.	R OBERT NELSON, VOCAL ART STUDIO. Italian Vocal Art or Voice Development as taught by the celebrated Sig. Lamberti, of Milan, Italy. Address, 1722 Olive Street.
G EO. H. HUTCHINSON, TEACHER OF PIANO AND HARMONY, Address, 3136 Chestnut St., St. Louis, Mo.	M ISS MAGGIE STAHLER, TEACHER OF PIANO, Address 2705 Lucas Ave.	J AMES M. NORTH, VOCAL TEACHER. Music Rooms, 904 Olive St. Room 72.
C. H. JOHNSON, ORGANIST OF PILGRIM CHURCH, Graduate of Royal Conservatory, Munich. Address, Teacher of Organ, Piano and Harmony. } 2950 Dickson St.	M RS. ANNA STROTHOTTE, TEACHER OF PIANO. Address, 2916 Morgan St.	M RS. LOUIE A. PEEBLES, (SOPRANO). Engages for Concert and Oratorio. Soprano Union M. E. Church. Vocal Instruction. Address, 3300 Morgan Street.
G. A. KISSEL, ORGANIST, Manager "Olympia Quartette Club." Residence, 1106 Autumn St.	M ISS CLARA STUBBLEFIELD, PIANIST AND TEACHER. Address, 2711 Lucas Ave.	JOHN A. ROBINSON (Stenographer), BARITONE, Engages for Concerts and Literary Entertainments. Address, 506 Olive St.
P. ROBERT KLUTE, TEACHER OF PIANO-FORTE. Address, 1121 North 19th St.	E ARL L. SYKES, PIANIST AND TEACHER OF PIANO. Reference, Dr. Wm. Mason, Steinway Hall, New York; Wm. H. Sherwood, Edgar S. Kelly, Chickering Hall, New York. Address, 2621 Gamble St.	S TONE-KREITER LADIES' QUARTETTE, ALICE B. STONE, Soprano. PATTI STONE, Mezzo. FREDERICKA B. KREITER, Alto. FREDA B. STONE, Contralto. Address, care G. H. Stone, "Globe-Democrat," St. Louis.
E RNEST R. KROEGER,  Address, 3315 Laclede Ave., St. Louis, Mo.	J. J. VOELLMECKE, TEACHER OF PIANO AND ORGAN, Director Nord St. Louis Bundes-Chor. Org. St. Johns C. Church. Address, 8912 Evans Ave.	A RTHUR D. WELD, SOLO BARYTONE, CHURCH OF MEESIAH. Concert, Oratorio, Opera and Drawing Room Engagements. Address, 2221 Chestnut Street, St. Louis.
M RS. J. H. LEE, TEACHER OF PIANO, 3526 Olive St.	M ISS CARRIE VOLLMAR, PIANIST AND TEACHER. Organist Bethel M. E. Church. Residence 2135 Sidney St.	<b>VIOLIN, CELLO, ETC.</b>
M ISS B. MAHAN, TEACHER OF ORGAN AND PIANO, Organist Grand Ave. Baptist Church. Organ Dept. Beethoven Conservatory. Address, Hotel Beers, Grand Ave. and Olive St.	M ISS KATIE E. WRIGHT, TEACHER OF PIANO AND VOICE, Address, 3028 Lucas Ave.	P. G. ANTON, JR., VIOLONCELLO. Concert Soloist. Address, 1110 Olive St.
W. S. B. MATHEWS, TEACHER OF PIANO-FORTE, Lecturer and Writer upon Musical Topics, Room 18. No. 236 State St., Chicago, Ill.	<b>SINGING, ETC.</b>	J. H. BAUER, TEACHER OF VIOLIN. Bauer's Orchestra, Brass and String Music furnished for all occasions. Address, 925 Morrison Ave.
MISS L. F. MINER, TEACHER OF PIANO. Address, 3949 Olive Street.	MAX BALLMAN, TEACHER OF VOCAL MUSIC. Music Rooms, 104½ North Broadway.	PROF. L. BRUN, (CLARINETIST). Engages for Miscellaneous Concerts. Address, care of Aschenbroedel Club, Box 10, 604 Market St.

**VIOLIN, CELLO, ETC.**

**ROBERT BUECHEL,** Teacher of Flute and Violin, Composer of Beautiful Star, Waltz; Only You, Gavotte; Our Favorite Band March, played by Gilmore's band with great success. Address, 601 Hickory St.

**MISS AGNES GRAY,** VIOLINIST AND TEACHER, Concert Soloist. Address, 2646 Olive St.

**PLEAS. HACKLEMAN,** (CORNETIST POPE'S THEATRE), Engages for Solos for all occasions. Address, 2739 Sheridan Ave.

**VICTOR LICHENSTEIN,** Teacher of Violin. Concert Soloist, Address, 1119 N. 19th St.

**GEORGE HEERICH,** TEACHER OF VIOLIN. CONCERT SOLOIST. Address, 1706 Wash St.

**LOUIS MAYER,** CONDUCTOR OF ORCHESTRAS. Teacher of Violin, Violoncello, and Instrumentation. Address, 2125 Olive St.

**SIG. GUIDO PARISI,** VIOLINIST, Address, 1628 Olive street.

**SEV. ROB. SAUTER,** TEACHER OF VIOLIN, Address, 928 Hickory St.

**EUGENE RAUTENBERG'S ORCHESTRA** is now open for engagements. First class Music furnished for Balls, Parties, Receptions, etc. Address, 1020 Hickory Street.

**ZITHER, GUITAR, ETC.**

**CHARLES C. BERTHOLDT,** TEACHER OF BANJO AND MANDOLIN, Member of Beethoven Mandolin Orchestra. Address, 2737 Washington Ave.

**HANS BOECK,** TEACHER OF ZITHER AND CONCERT SOLOIST. Address, 1019 South 13th Street.

**HERMAN HAEGER,** MUSICIAN, Teacher of Zither and Mandolin, Address, 711 South Broadway.

**AUGUST MEYER,** TEACHER OF ZITHER, Address, 1220 Park Ave., St. Louis.

**H. B. MULRENNAN,** TEACHER OF GUITAR AND MANDOLIN. Music furnished for Receptions. Address, 2649 Olive St.

**PIANO TUNERS.**

**W. C. CROUSE,** PIANO TUNER, With Jesse French Piano and Organ Co. 902 Olive St.

**GEORGE VIEH,** TUNER AND REPAIRER OF PIANOS & ORGANS. 623½ Olive St., 2d floor, and Scharr Bros., 1000 Olive St. Orders by postal card receive prompt attention.



Teacher of the Banjo.

LEADER OF THE IDEAL BANJO CLUB. Manufacturer of the Artist Banjo. Address, 2224 Chestnut Street.

**A. SHATTINGER,**

No. 10 SOUTH BROADWAY, ST. LOUIS, MO., Musical Instruments, Sheet Music AND MUSIC BOOKS. LOWEST PRICES and BEST GOODS, Correspondence Solicited. Catalogue Free.

**Welsh's Music and Piano Store.**

Pianos, Organs, Sheet Music and Musical Instruments of all Kinds.

Address, 821 Franklin Ave., St. Louis.

**J. ELLICOCK,**

Dealer in Musical Instruments and Musical Merchandise. Sheet Music and Music Books. Agent for the celebrated Washburn Guitars, Mandolins and Zithers. Country Orders Solicited. 2415 N. Broadway, ST. LOUIS, MO.

**SMITH'S MUSIC HOUSE,** Warerooms, 1522 Olive St. Sole Agent for Sohmer & Co.'s, Ivers & Pond, Hallett & Cumston and Wyman & Co.'s Pianos, and Newman Bro.'s Organs. Sheet Music and Musical Merchandise of all kinds.

**A. E. WHITTAKER,**

SUCCESSOR TO EDWARD NENNSTIEL. Pianos and Organs for Sale and for Rent. Tuning and Repairing. 1518 Olive Street, ST. LOUIS.

**VIOLINS, GUITARS, BANJOS & MANDOLINS,** New and Second-Hand, Sold and Exchanged. Repairing a Specialty. All work guaranteed first-class, by C. A. Lohman, No. 1309 Market St., St. Louis, Mo.

**A. P. ERKER & BRO., Practical Opticians,** 617 Olive Street, Second Door West of Barr's. Spectacles, Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, &c., &c.

**G. ADOLPH SCHENK,** TEACHER OF DRAWING, CARVING AND MODELING. 108 South Fourth Street, St. Louis, Mo.

**D. R. ADAM FLICKINGER,** DENTIST. Removed his office from 707 Pine Street to 1113 Pine St.

**JACOB CHRIST.** MERCHANT TAILOR, No. 19 South Fifth Street, ST. LOUIS, MO. Temple Building,

**C. I. WYNNE & CO.****General Music Dealers.**

All the Latest Music in Stock as soon as Published.

ORDERS PROMPTLY FILLED. CATALOGUES FREE.

916 Olive Street, St. Louis, Mo.

Western Agents for Bay State Guitars.

**H. BOLLMAN & SONS,**

No. 1100 Olive Street, St. Louis, Mo. Music Publishers and Dealers in any Musical Merchandise. Send for Catalogue.

PAPER IN THIS REVIEW FURNISHED BY LOUIS SNIDERS' SONS CO., PAPER MAKERS, Music Paper a specialty. CINCINNATI.

**O WENS PRINTING COMPANY,** 314 and 316 LOCUST STREET. Catalogue and publication work a specialty.

**S. T. LOUIS PAPER CO.** 703 TO 709 LOCUST STREET, ST. LOUIS, MO.

**J. B. MEISINGER,**

MANUFACTURER OF

**Art Stained Glass,**

**1805 Market Street,**

BEVELLED, CHIPPED AND CRYSTALIZED PLATE GLASS.

**ST. LOUIS.**

**JACOB SPECK** Successor to P. ADAM.

**CONFECTIONERY** Ladies' Restaurant and Ice Cream Saloon.

**414 MARKET ST., - ST. LOUIS, MO.** TELEPHONE NO. 129.

Parties and Weddings Supplied at Shortest Notice. County Orders Solicited.

**T. BAHNSEN PIANOS**

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for Durability, Touch, and Evenness in Tone.

Warerooms, 1520 Olive St.

**BARREIRAS' PIANO WAREROOMS,** 1530 Olive Street, ST. LOUIS, MO.

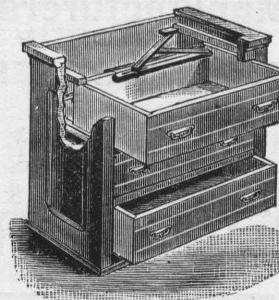
PIANOS and ORGANS (new and second-hand) Bought, Sold, or Exchanged. Pianos for Rent—\$2.50 to \$7.00 per month.

**FAT • FOLKS** using "Anti-Corpulence Pills" lose Folks. a month. They cause no sickness, contain no poison and never fall. Sold by Druggists everywhere or sent by mail. Particulars (sealed) 4¢. WILCOX SPECIFIC CO., Philadelphia, Pa.

**Henry F. Miller PIANOS.**

**J. A. KIESELHORST,** General Manager for St. Louis.

1111 Olive Street.



Our New Equalizer Prevents all binding or sticking of Furniture Drawers. Will run evenly and easily at all times. Do not be taken out of it, but see that our New Equalizer is on the Drawers of the Furniture you buy.

Furniture Drawer Equalizer Company FAYETTE, MO.

**LIEBICH & SENF** Practical ← → Furriers, Seal Skin and Fur-Lined Garments a Specialty.

800 Pine Street, - - ST. LOUIS.

ORDERS FROM THE COUNTRY PROMPTLY ATTENDED TO.

**PALMER'S**  
and Modula-

**BOOK OF 516**  
tions in all Keys.

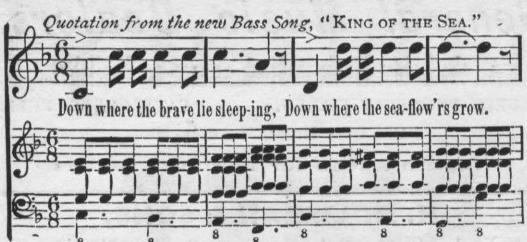
**SHORT AND**  
For Church Organ.

**BRIGHT**  
ists, \$1.50 net. **INTERLUEDS**  
No discount.

**PALMER'S PIANO PRIMER.**  
Endorsed by America's greatest  
pianists. A clear, concise, and exhaustive work on the first  
principles of piano playing. 75 cents.

**PALMER'S PRONOUNCING**  
Pocket Dictionary of over 2600 musical terms. 25c.

**KING OF THE SEA. A CONCERT**  
Song for Bass or Baritone. 50c.  
Sent postpaid on receipt of marked prices. If your music  
dealer don't keep them, send direct to H. R. PALMER,  
Lock Box 2841, New York City.



**ALFRED DOLGE,**  
Piano-Forte Materials

—AND—

Tuners' Supplies.

122 E. 13th St., NEW YORK.

## ESTEY & CAMP,

Nos. 916 and 918 Olive Street, - ST. LOUIS, MO.

## Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

## Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

## Payments

giving a variety to select from that can not be found in any other house in the country.

Every instrument warranted. Catalogues mailed on application.

## ESTEY & CAMP,

Nos. 188 and 190 State Street, - CHICAGO, ILL.

# KROEGER PIANOS

## KROEGER & SONS,

Manufacturers.

FACTORY AND WAREROOMS,

Corner 21st Street and 2d Avenue,

NEW YORK.

Agent for St. Louis and State of Missouri,

## F. BEYER,

No. 820 Chouteau Ave.,

ST. LOUIS.

JOHN STOCKER,  
President.

CHAS. STAHL,  
Sec'y & Manager.



Wiring of Stores, Residences, Buildings and Towns  
for ELECTRIC LIGHTS.

All kinds of Electrical and Combination Fixtures.

Electric Bells, Annunciators and Watchman Clocks.

Wiring of Fine Residences a Specialty.

CORRESPONDENCE SOLICITED.

# TO OUR SUBSCRIBERS.

## SPECIAL ANNOUNCEMENT.

Next month we will offer a Special Premium List to all who think well enough of the REVIEW to send us new subscribers.

This list will be the most complete ever offered by any paper. It will comprise anything you may wish to work for.

In the meantime, look around for subscribers.

## KUNKEL BROTHERS,

Publishers Kunkel's Musical Review.

# Premium Extraordinary!

---

# SHEET MUSIC CABINET.

---

As a **Premium** for only 15 Subscribers sent to the "REVIEW", we will furnish a No. 44, 54 or 64 Florence Sheet Music Cabinet, either in natural oak, cherry, antique oak or ebony, worth

**\$35 00**



**\$35 00**

The 15 Subscriptions need not be sent at one time: as soon as you have a few, send them on, and we will give you credit for same. On receipt of the last we fill order for Cabinet.

**It makes a wonderfully beautiful Parlor Piece of Furniture,**

**And no Pianist who has ever seen one would be without it.**

 For Illustrated Catalogue, send to

**FLORENCE CABINET COMPANY,**

SAMPLES TO BE SEEN AT OUR OFFICE,

628 Opera House Building, CHICAGO, ILLS.

**KUNKEL BROTHERS,**

612 Olive Street,

ST. LOUIS, MO.

## MAJOR AND MINOR.

At Teresa Carreno's third appearance in Vienna, the programme was: Sonata, Op. 27, No. 2, Beethoven; Nocturne, G major; Valse, A major, Chopin; Vogel als Prophet, and Toccata, Schumann; "Si oiseau j'étais," Hanselt; Etude, B flat, Liszt; Octave Etude, Kullak; Prelude and Fugue, Mendelssohn; and Grande Polonaise, E, Liszt. The audience were rapturously enthusiastic. They recalled her three times and she gave three encores. At the end of the concert everybody crowded around the platform to ask her to play once again; solemn old gentlemen went and planted their hats and sticks down by the piano and left them there until she came back a third time. Her playing is compared with that of Bülow, Rubinstein, Liszt, and Tausig; but she is said by some to be wanting in poetry and soul. All this is related by a correspondent of the London *Musical World*.

Franz Rummel, the great pianist, will shortly come to this country with his family, to spend the summer and prepare for the musical season of 1890-91, in which he will play an important part.

Monte Pickens, teacher at the North Texas Female College, Sherman, Texas, gave a pupil's recital, with much success. Among the numbers were: A la Valse, Petit Impromptu (piano)—Bohm; Les Sylphes, Valse Caprice (piano)—Bachman; Charge of the Hussars (piano)—Spindler; Fifth Nocturne (piano)—Leybach. Selected from Kunkel's Royal Edition.

"One of the most remarkable musicians living is Saint-Saëns. He is a compendium of Bach and the old Masters, and he knows everything from memory, *everything*. Think of this man who will tell you in which part of a score in an old work by Bach or by Palestrina such and such a passage is written; where, in a score of some other master in such or

such an edition of the same, occurs a phrase for bassoon or oboe; a man who will sit down to the piano or organ and play from memory any and every thing in the classic scores. It is wonderful, wonderful!"—D'Albert.

See our great premium offer, page 51.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Did you ever see 12 numbers of the Review bound? They make a magnificent present.

Oysters in every style, at Milford's.

His Progress.—Dashaway—"You say you are going to call on Miss Palisade. What! in that shabby outfit?" Cleverton—"My dear boy, I've got way beyond the point where she notices what I wear."

## GRAND MUSIC HALL.

Friday Evening, May 9. Saturday Evening, May 10.

At Eight O'Clock.

ONLY CONCERTS BY THE

## BOSTON SYMPHONY ORCHESTRA.

70 PERFORMERS. 70

Mr. Arthur Nikisch, Conductor.

## SOLOISTS:

Mme. STEINBACH-JAHNS, Dramatic Soprano, late of the Leipzig Stadt Theatre.  
Mme. FANNY BLOOMFIELD-ZEISLER, Pianiste.

Mr. FRANZ KNEISEL, Violin.

Mr. LEO SCHULZ, Violoncello.

FRIDAY EVENING, MAY 9.

VORSPIEL—"Die Meistersinger," Wagner.  
ARIA from "Tannhaeuser," Wagner, Mme. Steinbach-Jahns.  
CONCERTO for Pianoforte and Orchestra, Litolff, Mme. Bloomfield Zeisler.  
ITALIAN SYMPHONY, Mendelssohn.  
SONGS with Piano: a. "O Lieb," Liszt; b. Lullaby, Brahms;  
c. "Die Quelle," Goldmark; Mme. Steinbach-Jahns.  
SYMPHONIC POEM—"Les Preludes," Liszt.

SATURDAY EVENING, MAY 10.

OVERTURE—"Sakuntala," Goldmark.  
FIRST MOVEMENT from Concerto for Violin, Brahms, Mr. Kneisel.  
SUITE—"Peer Gynt," Grieg.  
CONCERTO for Violoncello, Eckert, Mr. Schulz.  
SYMPHONY in C minor, No. 5, Beethoven.

Popular Prices: Tickets 75, \$1 & \$1.50 at Balmer & Weber's.

## PIANO DACTYLION.

A new invention of great practical value and real benefit to the Piano Player.

To strengthen the fingers.

To improve the touch.

To ensure flexibility and rapidity.

To give correct position of the hand.

To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—

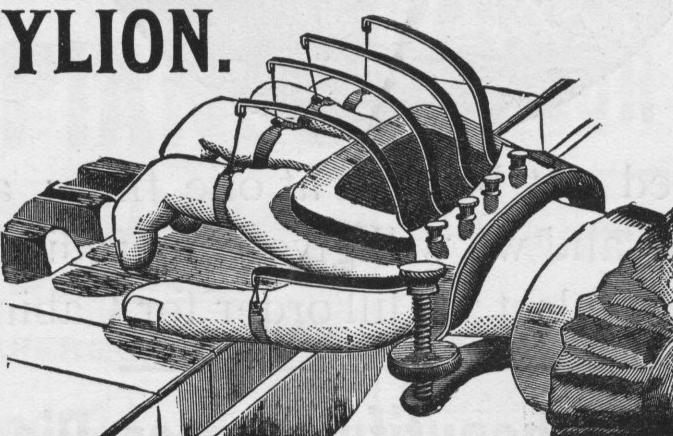
MAD. JULIE RIVE-KING. MR. S. B. MILLS.  
MR. CHAS. KUNKEL. MR. H. G. ANDRES.  
MR. ARMIN DOERNER. MR. OTTO SINGER.

MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,  
153 W. Fourth St., Cincinnati, O.



Ask your Druggist or Grocer for

**BLISS'** Cockroach and Bed-Bug Exterminators.

Contracts taken for the complete extermination of Cockroaches, guaranteed for one year.

Office and Salesroom, 1138 Olive St., St. Louis.

MUSIC  
MADE  
EASY

The Newhall & Evans Music Co., 171 W. 4th St., CINCINNATI, O.

THE RUDIMENTS OF MUSIC explained in a most concise and novel manner. Easy to be understood by beginners, and designed to assist the teacher. Especially adapted for use in all musical institutions. By R. CHALLONER. Price, 40 cents.

JESSE CORNELIUS PAINTING CO.  
ARTISTIC PAINTING,

TELEPHONE 1496

211 N. 12<sup>th</sup> ST.

such an edition of the same, occurs a phrase for bassoon or oboe; a man who will sit down to the piano or organ and play from memory any and every thing in the classic scores. It is wonderful, wonderful!"—D'Albert.

See our great premium offer, page 51.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Did you ever see 12 numbers of the Review bound? They make a magnificent present.

Oysters in every style, at Milford's.

His Progress.—Dashaway—"You say you are going to call on Miss Palisade. What! in that shabby outfit?" Cleverton—"My dear boy, I've got way beyond the point where she notices what I wear."

\* Established 1864. \*

THEO. EAGLE,  
JEWELER.

Diamonds, Watches, Jewelry  
AND SILVERWARE.

N. W. Cor. Broadway & Walnut Street,  
ST. LOUIS, MO.

Our Prices are the Lowest.

DECKER & SON.  
PIANOS.

BUSINESS ESTABLISHED IN 1856.

Six Years prior to any House of a similar name.

W. T. BOBBITT,

St. Louis Representative, 1426 OLIVE STREET.

Call and see these Superior Instruments.

Dr. Enno Sander,

125-129 S. 11th St., ST. LOUIS, MO.

Manufactures

The Best Mineral Waters.

For Table use, as well as for MEDICINAL purposes, and a most excellent

AROMATIC GINGER ALE.

The superiority of his products have been acknowledged by numerous PREMIUMS and the endorsement by the most prominent members of the St. Louis Medical Profession.

SEND FOR CIRCULARS.

FLOOR GLOSS beautifies the home, imparts to the floor a brilliant color and mirror-like lustre, dries instantly, enabling the apartments to be used directly after application. Tire-some Scrubbing Absolutely Unnecessary. 10 Different Colors.

COLUMBIA VARNISH WORKS



Floor-Gloss is of Special Interest to Ladies.

Ask for circulars and see samples of all colors of "Floor-Gloss," applied on flooring, which shows exactly what "Floor-Gloss" will do. FROST & RUF, 700 Olive St., Gen'l Selling Agts.

AWARDED

First Prize

—AT—  
CINCINNATI  
CENTENNIAL  
EXPOSITION,  
1888.

WILLERS PATENT  
**SUDING BLINDS**  
ARE SUPERIOR TO ALL OTHERS  
WRITE FOR CATALOGUE.  
ENDORSED BY THE  
4TH & CEDAR STS.  
LEADING ARCHITECTS, MILWAUKEE WIS.

WILLER'S SLIDING FLY SCREENS.

Call and see models or write for illustrated catalogue and estimates.

C. P. FINLEY, Genl. Agent,  
904 Olive Street, ST. LOUIS, MO.